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*Daily Assignments  
to Build Bands*

February 1956

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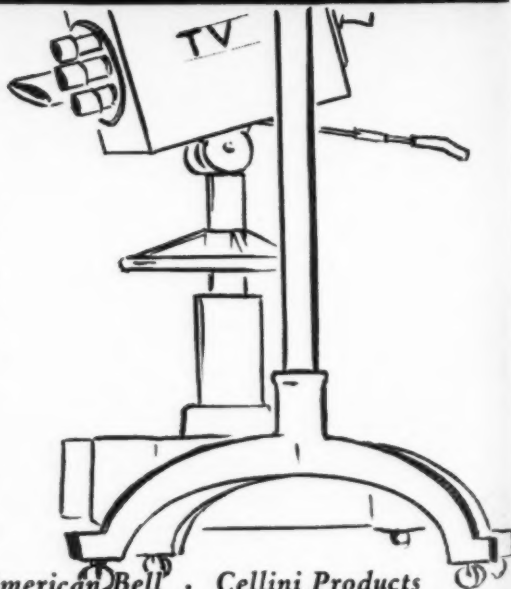
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A magazine dedicated to the advancement of school music—edited for music directors, teachers, students, and parents. Used as a teaching aid and music motivator in schools and colleges throughout America and many foreign countries.

Vol. 27, No. 6

February, 1956

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Forrest L. McAllister, Editor, Publisher, and Owner. R. A. Veldon, Advertising Manager. L. J. Cooley, Production Manager. W. M. Fritz, Circulation Manager. Collin Fry and John Fitzer, Art Production. Judy Lee, Teen-Age Editor. Karen Mack, Music Pen Pal Club Coordinator. THE SCHOOL MUSICIAN is completely indexed in THE MUSIC INDEX. All editorial copy should be sent to the Editor, THE SCHOOL MUSICIAN, 4 East Clinton St., Joliet, Illinois.

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## "They Are Making America Musical"



## Arthur H. Brandenburg of Elizabeth, New Jersey Vice President, American School Band Directors Association

A native of Iowa, with his home town being in Waverly, Arthur H. Brandenburg, the new Vice President of the American School Band Directors Association, Supervisor of Music Education, and Director of Recreation Band, Elizabeth, New Jersey, is one of the most highly respected Band Directors and Music Educators in the United States. He graduated from Grinnell College in 1920 with a Bachelor of Arts degree, music as a major. In 1923, he received his Master of Arts degree from Columbia University, New York. He is matriculated for a Doctor of Education degree at New York University, School of Education and has his specified course work completed.

Mr. Brandenburg has had a broad and varied experience in many educational fields. In 1921-22, he was Principal of the Donnybrook, North Dakota High School. Since 1924, he has held many important positions in the Elizabeth, New Jersey Public schools such as: Head of High School Music, Supervisor of Instrumental Music, Supervisor of Music Education, and Assistant Director of Instruction, in charge of Music Education. He is an outstanding professional cornetist. He is an accomplished organist and a superb Choirmaster. Since 1939 his bands have won the highest possible ratings in District, State, and the former National Regional Contests. During the past two years, he has been the official Editor of the ASBDA page in *The SCHOOL MUSICIAN*. His fellow members recognized his outstanding administrative ability by recently electing him to the high position of Vice President of the American School Band Directors Association.

Though a very busy man, Brandenburg finds occasional time to participate in his favorite hobbies, working with power driven wood-working tools, Hi-Fi, and eating good apple pie. He is very proud of his sweet wife, Margaret, daughters, Mrs. Stephens and Mrs. Beck, and grand-daughter, Lee.

The entire staff of *The SM* joins it's thousands of readers in saluting this great man who is truly helping to "Make America Musical."





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# SMART IDEAS



## Brilhart Has New Color Folder Available



A new three-color, 16-page folder, picturing and describing the full line of Brilhart mouthpieces, cane reeds, caps, ligatures and neck straps, is available from the Brilhart Musical Instrument Corporation, Carlsbad, California. Included is complete information on the new Brilhart Special mouthpieces and cane reeds, designed especially for students and popularly priced, according to Arnold Brilhart, president of the firm.

When asking for this booklet at your local music dealer, or writing direct to Brilhart, be sure to say you saw it in The SM.

## Mills Music Inc. Acquires AMI's Catalogue

Mills Music, Inc., announces with great pride the acquisition of the catalogue of the Affiliated Musicians, Inc. In the past years, this organization has become renowned for its service to the art of music through adherence to the highest ideals and standards. The catalogue contains publications by many notable contemporary composers including—Carlos Chavez, Ernst Toch, Robert Linn, Erich Wolfgang Korngold, Mario Castelnuovo-Tedesco, Ernst Krenek, Gerald Strang, Juan Manén, Roger Nixon, Ernest Gold, Klaus George Roy, Richard W. Ellsasser, Florence B.

Price, Arnold Shevitz and Alexandre Gretchaninoff.

Affiliated Musicians, Inc., catalog includes compositions for Orchestra, String Orchestra, Chorus, Chamber Orchestra, Organ and Piano, Instrumental Solos and Song Folios.

In acquiring this distinguished catalogue, Mills Music, Inc., has taken another step in expanding the availability of the world's finest in music, in the United States and Canada and throughout the world by means of its international affiliates, Mills Music, Ltd., and Editions Mills Music, Belgium.

## T & D Proud of New Nickel Plated Valves

The above picture shows Fred Targ (left) of Targ & Dinner, Inc., Chicago, and Wilbur Frank, President of the William Frank Co. On the table are the famous William Frank Piston Bugles—just inspected by Mr. Frank. Every instrument must have his approval. The Frank Piston Bugles are used by the outstanding Drum & Bugle Corps in the nation, and the entire line of Frank Piston Bugles are exclusively distributed by Targ & Dinner, Inc.



Mr. Frank (right) shows Fred Targ the new valves on the Biltmore Brasses manufactured by his company. These valves are nickel-plated over nickel-silver—the same as on the most expensive professional instruments. Biltmore Brasses are professional quality at student prices.

Be sure to mention The SM when you examine these fine instruments at your local music dealer.

## Alessi-Vacchiano Mutes Feature "In-Tune" Performance



The Alessi-Vacchiano "In-Tune" Mutes have been gaining popularity by leaps and bounds with band directors and instrumentalists throughout the country. And the big reason for the great acceptance of these mutes, besides the clear, beautiful tones they produce, is that they allow the performer to consistently play in tune throughout every register! Most band directors have had the problem of getting their muted brass to play in tune. With this in mind, two of the nation's outstanding trumpet artists, Joseph Alessi and William Vacchiano, developed a set of mutes that are actually easy to play in tune. And the Alessi-Vacchiano mutes preserve and enhance the true brass-wind sound.

Mr. Alessi is first Trumpet with the New York Metropolitan Opera and Mr. Vacchiano is solo trumpet with the New York Philharmonic Orchestra.

For quite some time now, leading trumpeters and trombonists have recognized the superiority of the Alessi-Vacchiano Mutes. Band directors who seek a better blend and a purer, more elegant sound in their brass section will want to investigate the advantages of equipping their entire section with these mutes. They are somewhat more

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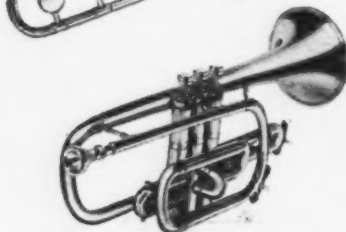
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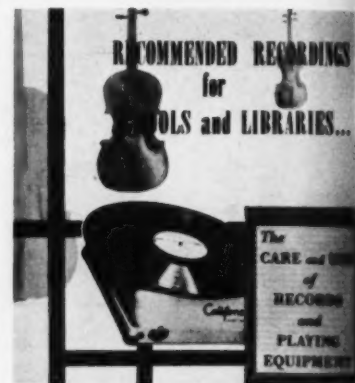
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## Califone Publishes Aid For Educators



Califone Corporation, manufacturers of America's most popular line of school phonographs and transcription players, announces publication of a new catalog, "Recommended Recordings for Schools and Libraries," prepared by the staff of music educators of the Children's Music Center of Los Angeles, California.

Robert G. Metzner, president of Califone Corporation, explained, "This catalog fulfills the requests of many audio-visual directors, curriculum coordinators and music supervisors for a catalog of recordings carefully selected and arranged according to classroom units to provide for easier use of records in education. Almost 100 unit headings ranging from the nursery through the elementary school, junior and senior high school and college, are listed with appropriate records. Some of the units are American History, Folk Dances, Brotherhood, History of Music, Other Countries, Speech Development, Science, and many others. The records have been carefully edited, tested and graded. Especially helpful is the section clarifying facts about high fidelity, the various uses of the phonograph and the care of records and equipment. We feel that this catalog will be an invaluable aid for educators."

This 48-page catalog is free to all audio-visual directors, curriculum coordinators and music supervisors through their local Califone Dealer.



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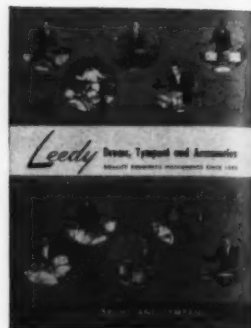
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Dear Sir:

"I have just written to J. H. Schuler Co., Hanover, Penn. suggesting an idea for a Valve oil dispenser. The thought occurred to me that if this idea were brought to the attention of the other band director readers of your magazine, something might be invented.

"IDEA: Have a box on the wall of the band room that will dispense valve oil or slide oil when the student puts in a penny. The penny would release so many drops of oil into a hose. A valve on the hose would release a drop at a time. The container in the machine would hold either a pint or quart of valve oil (buying it in bulk should greatly reduce the cost). The hose (plastic) could be on a reel that could be pulled out as needed to maybe a length of 2 feet. If we had such a machine in our band rooms, I believe that we would never have a corroded valve or slide. Any student would put a penny in the slot to get a few drops of oil to keep his instrument in perfect working order. I have maybe the only situation in this business ???? where students neglect to buy bottles of valve and slide oil. P.S. As soon as somebody puts one of these miniature "gas stations" on the market, let me be the first to know!

"I have found that valve oil and vaseline on valve and tuning slides is less effective than putting castor oil

(Turn to page 49)

A helping hand for your band!

# RCA Victor's new GREAT BAND MUSIC



**CITIES SERVICE BAND OF AMERICA**  
Conducted by Paul Lavalle  
(EPC/LPM-1133 \$3.98)



To help *your* band . . . RCA Victor presents this brand new album recorded by conductor Paul Lavalle, widely noted for his active interest in high school and college band development.

The diverse repertoire was selected by Maestro Lavalle, following recommendations of leading school band directors from coast to coast. Selections range from easy to difficult, and are equally divided among Classes A, B, and C material.

Instrumental students will hear their parts interpreted by master musicians; your entire band will hear ensemble playing of the most exemplary fashion.

Repertoire on 33 1/2 rpm LPM-1133 (\$3.98) includes: Folk Song Suite (Vaughan Williams), When the Saints Come Marching In (Lavalle), Bugle Calls a-Plenty, Summer Day Suite (Prokofieff), The Big Brass Band (Lavalle), and Under the Double Eagle (Warner), The Universal Judgment (deNardis), March & Procession of Bacchus from "Sylvia" (Delibes), Western One Step (Bennett), Trumpet & Drum (Lang), La Gazza Ladra Overture (Rossini). All repertoire except last two selections is included in 45 rpm album, EPC-1133 (\$3.98).

## More Memorable Band Music

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# The Brass Workshop

By B. H. Walker

Here it is February and time to select and learn your brass solo for the competition-festival. Try to select one which is not too difficult and one that suits your style of playing. The competent judge will be more interested in how well you play your solo rather than how difficult it is. Remember, no music is easy if it is played with musical perfection.

In past issues of this column of THE SCHOOL MUSICIAN, I have given pointers in mastering the style and interpretation of many trombone, baritone and cornet solos, to which I hope you will refer as an aid in your preparation for the competition-festival. I shall list these solos and the rate of the issue so you may write to THE SCHOOL MUSICIAN for a copy. If they are out of the issue you need, I may be able to supply it for 35¢ per copy.

\* \* \*

### My Regards

Cornet, baritone or trombone solo by Llewellyn with piano or band accompaniment. On the 1943 National list for all three instruments. See January, 1951 issue, THE SCHOOL MUSICIAN for pointers on interpretation.

\* \* \*

### Jupiter

A brilliant cornet solo by Franko Goldman, published by Carl Fischer. Grade II. On 1943 National list. Has piano or band accompaniment, much program appeal. Study the interpretation in the March, 1952 issue of THE SCHOOL MUSICIAN.

\* \* \*

### Tramp, Tramp, Tramp

Excellent cornet or baritone solo by Goldman. Grade II on 1943 National list. Piano or band accompaniment. Much program appeal. Detailed interpretation and pointers on phrasing may be found in the March, 1954 column of THE SCHOOL MUSICIAN.

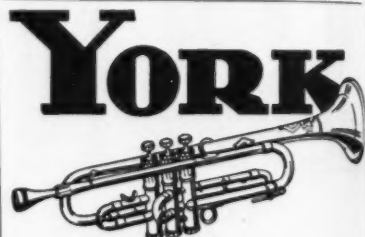
\* \* \*

### Willow Echoes

Dr. Frank Simon's master cornet solo which he played while on tour around

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Director of Music, Gaffney High School,  
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the world with Sousa's Band. Grade IV on several national lists. Technical and requires some triple tonguing as well as a good range. Requires style and musicianship to play it well. See my column, December 1954, THE SCHOOL MUSICIAN for detailed study  
(Turn to page 48)



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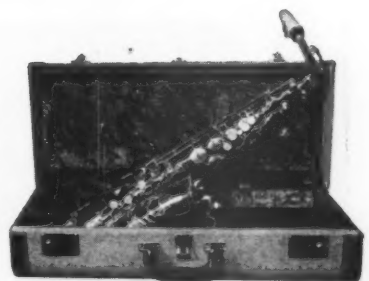
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## The Percussion Clinic

By Robert A. Clark

Hi Friends! I recently read a most stimulating sketch based on the career of Mr. Fritz Reiner, brilliant conductor of the famed Chicago Symphony Orchestra. Besides reading of the many highlights of a remarkable musical career, I was pleasantly surprised to learn that Mr. Reiner, besides being an avid student of the piano, played the tympani while a member of the Academy

Send all questions direct to Robert A. Clark, 210 Parkview, Plymouth, Mich.

Orchestra in his native Budapest. His boyhood experience as a tympanist was to be his only exposure as a performer on a regular orchestral instrument.

Detroiters are equally proud of their fine Symphony Orchestra and its noted

conductor, Mr. Paul Paray. I am told that Mr. Paray also has keen insight into the importance of the percussion section through some early experience in the battery section of the orchestra. Both of these remarkable men are noted for the clean rhythmic articulation instilled in the orchestras that have performed under their batons. It wouldn't surprise me a bit if this early exposure to the percussion family contributed in some measure to this fine sense of rhythmic precision. At any rate, we can be sure that both recognize the percussion section as the "Pulse" of the ensemble.

What's the moral of the story? Couldn't be that every drummer is a potential Toscanini, but certainly inspires new horizons for all percussionists. Your musical experience need not be confined to the limitations of the percussion section. By the way, what have you done about solo preparation? Blood pressure going up? Tension rising? Good! These symptoms are really good signs and point up the fact that you are concerned about giving a fine performance. Did you ever consider the importance of eye appeal in enhancing that performance? First division ratings won't come flowing your way on the basis of appearance alone, but there is that subtle, almost intangible psychological factor that would tip the balance in your favor. This subtlety cannot be identified as the quality of the clothing you wear nor is it the flashy pearl finish of your new snare drum. I guess we could sum up this illusive quality as a combination of personal neatness, poise or stage presence, and maybe a pinch of theatrical know-how called showmanship. The latter could be dangerous though. Showmanship in the variety show is not quite the same substance as showmanship in the recital hall. No adjudicator is going to appreciate a Jr. Liberace standing before him, so let's moderate on this. Perhaps my comments thus far have been vague. Suppose I clarify by offering a few specific suggestions.

As to proper dress, why not wear your Sunday best? At least the boys should appear in a dress shirt and four-in-hand tie. Girls, how about a neat blouse and skirt? Well shined shoes are in order—let's say all of the refinements of good grooming will beget respect. You are participating in a type of exhibition drumming which has for the most part evolved in a military environment. With this evolution in mind, I still prefer the use of the street drum with sling, and a semi-military manner will add smartness to your appearance. When you are called to perform, walk smartly to the exact spot

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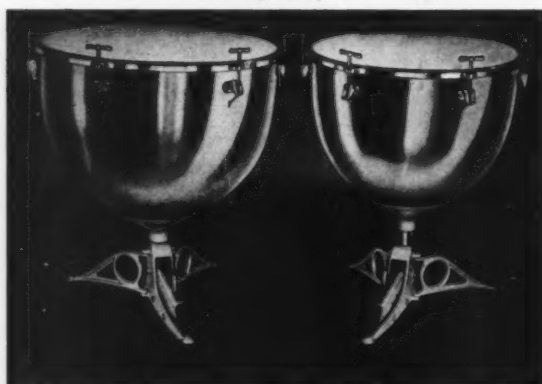
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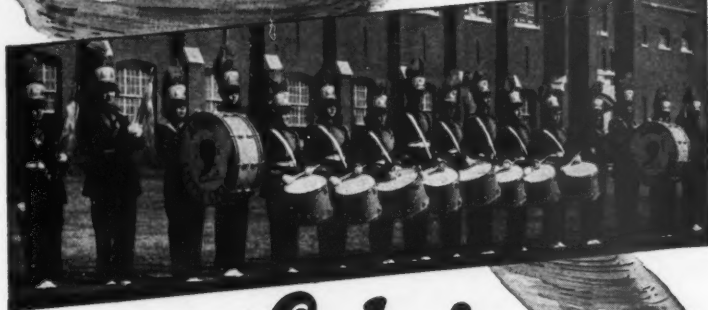
from which you will perform (with the drum hanging to your side) and await the cue from the adjudicator to begin. Stand at a relaxed attention during your performance unless there is some necessity for movement such as changing position for the sight reading. Before each phase of your performance, rudiments, sight reading, and solo, bring the sticks to smart playing position, pause for just a fleeting moment, and then begin. All these little things help to dramatize your appearance. A word of caution, don't go overboard and ham it up.

I know what you are thinking. How is this business of stage presence or poise or whatever you wish to call it gonna help whip that flam par diddle? You have a point. Only the egotistical bluff would expect showmanship alone to carry him through a performance. Only diligent practice will solve the many technical riddles that may impede your progress. Let's talk about some of the common pitfalls. You will find the common flam in abundance in many a rudimental solo. Here is one of the basic rudiments and yet many young percussionists invariably stumble on it. A close look tells us that the flam is made up of a grace note followed by a heavy stroke. A drummer should treat the grace note as any other instrumentalist would treat it, meaning that the grace note should actually precede the strong note rather than the two being struck simultaneously. When this error occurs, a dead flam is the result. This faulty execution produces a sound like "thud" rather than "click." By the way, the words flam and click are both good vocal guides to follow. The dead flam can be avoided if the drummer will remember to set the sticks in proper position before each flam, left low and right high for the right flam and right low and left high for the left flam. The problem will cease to be a concern if you keep the stick which is preparing to play the grace note close to the head of the drum. Try it and see if I'm not correct on this.

You are very likely to run into the flamque frequently in solo work. Because of the general weakness of the left hand experienced by most drummers, the flamque poses a peculiar little problem in control and clarity. The main problem lies in the quick accent on the second sixteenth note which follows the initial right hand flam. Very often the student does not give quite enough emphasis on the accent or he may catch the accent properly only to distort the rhythmic structure in so doing. May I suggest complete relaxation and a quick snap of the

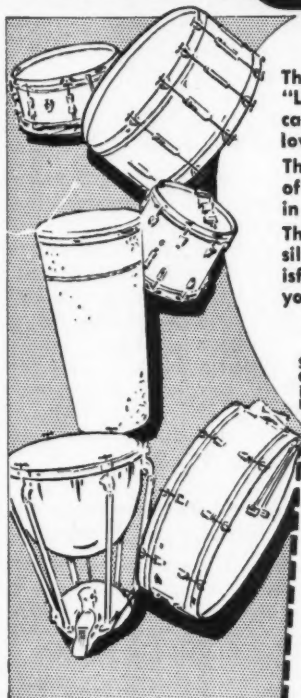
(Turn to page 38)

## IOWA'S "LITTLE CYCLONES"



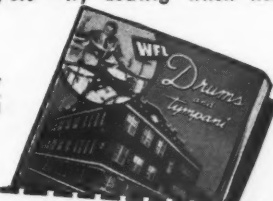
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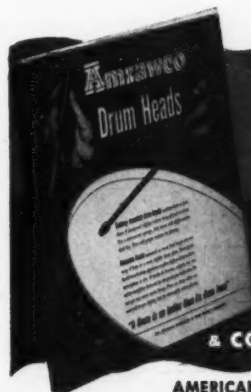


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### The Cornell Concert Band

Some 250 instrumentalists are enrolled in bands at Cornell University, a member of the newly established IVY LEAGUE, and located at Ithaca, New York. The Concert Band of 60 members presents three concerts each year on the campus, plays for the University's graduation exercises, and has numerous off-campus engagements. The Big Red Marching Band numbers 110 members and entertains at all the athletic events. The Repertory Band of 75 members takes over after football season with the remaining players not in the Concert Band. Students are drawn from all of the various colleges of the University, and, although the majority are not music majors, may receive University Credit for Band. The Band program is under the supervision of the Music Department, Donald J. Grout, Chairman, and John Kirkpatrick, Acting Chairman. William A. Campbell, Associate Professor of Music and Director of Bands, a native of Pennsylvania, studied at Eastman School of Music, New York University, Syracuse University and the Army Music School. His teaching has been done in the public schools at Oneida and Auburn, New York, St. Lawrence University at Canton, New York, and at Cornell University since 1947. During the last War he served as director of several Army Bands both in this country and the Philippines.

As Assistant Director of Bands, Henry Romersa, a graduate of Eastern

Kentucky State College, and the Oberlin Conservatory of Music, is in charge of marching maneuvers of the Big Red Band, conducts the Repertory Band, and teaches brass in the Music Department. We are happy to salute Cornell University and the Eastern Division for this fine contribution to the College Band field!

### Fourth LP Record by Eastman Wind Ensemble Released

Another fine record has been made by the Eastman Wind Ensemble under the direction of Frederick Fennell. It is "British Band Classics" which presents the two original suites by Gustav Holst, No. 1 in E flat Major and No. 2 in F Major. The other English composer is Ralph Vaughan Williams whose "Toccata Marzia" and "Folk Song Suite" complete this new recording, Mercury MG 40015, Hi-Fidelity 12-inch. It was scheduled for release December 1, 1955.

### More First Performances of Original Band Works

(Continued from December 1955 issue)

#69. Arthur Frackenpohl—OVER-TURE GIOCOSO, first performance, October 30, 1955, Rochester, New York, by the Eastman Wind Ensemble, Frederick Fennell, conductor, for whom it was written in the Eastman program of original wind music. Brief, colorfully scored, excellently construct-

ed, pleasant to prepare and to hear. It is a happy piece.

#70. Everett Gates—MOUNTAIN SCENARIO, first performance, December 6, 1955, Oklahoma City, Oklahoma by the Oklahoma City University Band, the composer conducting. Oklahoma City University Band Director, James Neilson, sends this note: "Mr. Gates is a graduate of the Eastman School of Music, and presently is a member of the faculty of the School of Music, Oklahoma City University, associate conductor of the University Band, and chairman of the University Committee on Audio-Visual Aids. It is in this latter field that he has entered upon doctoral studies at the Eastman School of Music. Mr. Gates is a member of the CBDNA. The American String Teachers' Association, Phi Mu Alpha, besides other professional music groups. Until this year he was principal violinist with the Oklahoma City Symphony Orchestra, Guy Fraser Harrison, conductor. He resigned this position to devote full time to his duties at the University." MOUNTAIN SCENARIO is a suite in four parts: 1. Sunrise Song 2. Feud 3. Dirge 4. Get-Together. This new valuable addition to original band literature is to be published soon by Clayton F. Summy Co.

#71. John J. Morrissey—MARA-CAIBO—A Beguine, first performance, May 5, 1955, New Orleans, Louisiana, by the Tulane University (Turn to page 26)



PICTURE OF THE MONTH: Cornell University Concert Band, William A. Campbell, Director of Bands.



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(and musicians, too)



No matter what paths they follow, feet that have known the beat of music will walk on to a richer, fuller life. That is why the choice of a first instrument is such a critical decision. An instrument that is easier to play, more beautiful in tone, makes music fun. And young people love fun. That is why we build our Noblet instruments so well. They are our youngsters' keys to the world of music.



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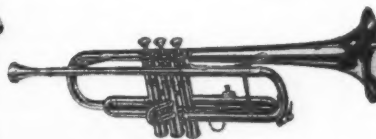
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# ATTENTION all READERS

## New Subscription Prices

(Effective May 1, 1956)

Dear Readers:

Due to the increased cost of labor, materials and general overhead, it has become necessary to increase the subscription rates of **THE SCHOOL MUSICIAN** magazine, the most widely read school music magazine published. This is the first rate increase in eight years.

A "straw vote" among band, orchestra, and choral directors in the 48 States indicated a vote of confidence on the increased rates of subscriptions. Many wondered why we had not made the increase several years ago, in as much as the magazine has increased its pages, feature articles, pictures, departments, and clinical sections by approximately 40%.

Readers will note that it was also necessary to increase the rates on bundle subscription. However, the policy of 50% discount on ten or more subscriptions still prevails. Please note also that 50¢ must be added to the original price for all Foreign subscriptions.

Forrest L. McAllister  
Editor and Publisher

## New Subscription Prices Effective May 1, 1956

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**Joliet, Illinois**

# Can The Accordion Really Be Used In School Groups?

This question is being asked by many band and orchestra directors across the nation today. The answer is a very definite YES. The very fact that so many directors asking if the accordion can really be used in school bands and orchestras is an indication of their sincerity to be a true music educator.

Perhaps the greatest obstacle to overcome in starting the instrument in the larger groups is to arrive at a valid solution for its practical use. To merely use the instrument occasionally as a solo, or novelty is defeating its basic purpose. Because the accordion is a full keyboard instrument with a full range, comparable to that of a piano, its potential is unlimited. Let us examine the instrumentation of a small class "CCC" school band. The director is without an oboist, bassoonist, baritone saxophonist, and English Hornist. He has but three French hornists, and his third trombonist is weak. He studies with envy a nearby concert program and wishes that he might perform the same numbers. However, he realizes that in most of the numbers, the above mentioned instruments are used extensively. Then the thought occurs to him. I know of three fine accordionists in our school. They have been practicing and studying privately for the past several years. He thinks, "Why couldn't I re-score certain parts of these various selections using single or perhaps double tones of the accordion to play these missing parts". Then the thought occurs to him, "but did the composer want that kind of a sound for that particular part"? He ponders further, "but if I am to call myself a music educator, shouldn't I give my students the opportunity of performing these fine numbers, adapting our available instrumentation in such a way that all parts are performed"?

Here lies the true secret to the practical use of the accordion in school bands and orchestras. Don't just put up with the instrument. USE IT. There are few schools in America that do not have several accordionists in the student body who would love to be a member of the musical groups. Seek these young ambitious students. Study your scores. Augment your weak sections with specially written parts for the accordion. Do not try to have the student play all of the parts all of the time, (directors score). Do not just give him the flute or oboe part just because it is in "C". Write special parts that will help your band or orchestra.

Several educational institutions of

higher learning such as the University of Houston, Texas and the University of Missouri are recognizing the accordion as a valid educational musical instrument. The true music educator will do likewise. To help the educator become acquainted with the possibilities of the accordion in the school music program, the Frontalini Distributors, Box 48, Glen Ellyn, Illinois have prepared an excellent booklet "The Place of the Accordion in School

Music". This free publication is available to school music directors and administrators upon request.

THE SCHOOL MUSICIAN magazine is anxious to publish stories and pictures of schools that are using the accordion in their music programs. All readers are invited to send us such stories, or if they know of directors or teachers who are using the accordion effectively, to send us their names and school addresses.

## PLAIN TALK TO SCHOOL MUSIC OFFICIALS ABOUT

### THE PLACE OF THE ACCORDION IN A *Realistic* MUSIC PROGRAM



When you make accordions a part of your school orchestra, you follow the example of some of the world's most distinguished symphonic organizations.



An all-accordion orchestra is an exciting musical activity that adds to the fame of your school music program, with advantages to the members that extend through life.



Fully recognized by musicologists as a serious as well as a fascinating medium of musical expression, the accordion is a home instrument, party instrument, solo and ensemble instrument.

The tragic weakness of most school music programs is the number of band and orchestra members who abandon musical activity after graduation because their instruments are not suited to solo playing and they have little or no opportunity for group playing.

You can't eliminate this condition but you can relieve it through greater emphasis on instruments that lend themselves to lifetime service.

Consider, for example, the child who plays an accordion. *All his life* he will be benefitting by the training received in school, with playing opportunities that encourage *lifelong* use of the instrument and *lifelong* enjoyment of music's satisfactions.

These facts are so significant to realistic music educators that we have prepared a special study on "The Place of the Accordion in School Music" that we'll be happy to send you on receipt of your coupon or postcard request.

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# Daily Assignments to Build Bands

## Six Year Band Chart

By Ralph E. Burford, A S B D A

### Location Support

Six years ago I came to Edinburg and took over the instrumental department of the Edinburg Public Schools, Edinburg, Texas. Edinburg is a town of approximately 20,000 people in the heart of the Rio Grande Valley. The High School has an enrollment of about 850 students.

### Chart for daily assignments

To develop fine technicians in the band, it is a *must* that students practice regularly, every day. We all know that about 10 to 15 per cent of our band students will have enough initiative to go ahead and work on their instruments without being urged to do so every day by their director — but what about the other 85%? We can get up on the podium everyday and make a little speech about how they should practice; how other schools will get ahead of us; we'll fall down at contest and a half dozen other points — but that impression will not last or remain in the minds of the students very long. Most of the students, if they are able to make the marching band and go on the football trips, make a few parades, and a few public performances — that's good enough for them. So with this in mind, I have charted a six year course of study for each instrument and require each student to play a weekly exercise for a grade on an exercise that is on a level of their ability. I have spent about 3 to 4 years research going over all the leading text books and solo books for each instrument. Of course there is and always will be different ideas among directors as to the best text books for each instrument, however in this case for the advanced work, etudes and advanced technical exercises which have some melodic line along with the technical problems, will be much easier to get the students to work on exercises of this kind. As

long as the exercise has somewhat of a melody, boys and girls will be more inclined to practice.

### Jr. High level to very advanced

The charts for each instrument are much more advanced than some others



Ralph E. Burford

that are already published. For instance, the *Flute* goes through 5 books in six years. Starting with the FOUNDATION TO FLUTE PLAYING by Wagner, to the 24 CONCERT STUDIES by Bach, including most of Mozarts Concerto's. The charts are set up to include the last two years of Jr. High and 4 years of Senior High, or could be used under the 6 - 3 - 3 plan, where they have a three year Jr. High. It is a wonderful challenge to every student, for the last two years is very, very difficult and if a student gets through the course, he is a wonderful technician. For another example, for the Cornet, they go through the ARBAN the first three years. They are

through this by the time they finish their freshman year of High School, then they go through three more books which are much more difficult than the ARBAN, each one progressing in difficulty. Each weekly assignment is based on a (1) major or minor scale, (2) about a full page of technical exercises, (3) plus a solo, either from book or sheet. Grades are given by the director on these each week. This of course is a lot of work, BUT THIS BUILDS BANDS.

### Grades and section rehearsals

Here again is the most important thing of all, *you must see and hear every student, every week on a weekly assignment.* How do we handle our other courses in high school? The English class has daily assignments, the algebra class, spelling class, and all the others, yet so many of us will get up on the podium and say, "now children, we have got to practice more." Sure we do, and to get everyone practicing and progressing each day, we have to have a daily assignment just like any other class in school. Now how do we accomplish this? It can be done in several ways. First, about twice a week have your students come to the practice room, from the study hall. In other words, have a schedule made out (a copy to the High School Principal so he knows where the children are) so that the students may receive extra help from the director. One group will come on Monday and Thursday and another on Tuesday and Friday, the same period. This can be done all the periods of the day, except the period when you have a class yourself. By this means, you can reach most of the students, others you can take after section rehearsals at other times of the day. For schools that don't have a study hall, other plans could be worked out. Even if you don't spend



over 4 to 5 minutes with a student twice a week, it will be enough to make a few corrections and to prevent the possibility of bad habits concerning the instrument.

### Section rehearsal

It is essential that you have at least one section rehearsal with each individual section each week. We break our sections down into nine sections. (If you are short of help, put two sections together and you can work the entire band in one week.) 1. Flutes, Oboe, English Horn; 2. B $\flat$  and E $\flat$  Clarinet; 3. All the sax section; 4. Bass and Alto Clarinet and Bassoon; 5. Cornets; 6. Horns; 7. Trombone and Baritone; 8. Bases; 9. Percussion. These section rehearsals are held after school and are held the entire year. Even during the football season the band is working on heavy overtures and concert music. At the end of each rehearsal, any student that has not played their weekly text assignment may do so. Any students that get too far behind in their work are required to stay in and make up work.

### Student leadership

I think in the band field we have excellent opportunity to teach and develop fine student leadership and good discipline. Each one of our solo players in each section is a very fine musician, and are encouraged to do their share of the teaching and instructing of younger musicians. Each section soloist is also the section sergeant in most cases and holds one section rehearsal a week for those students that are having difficulty on their instruments. Also, the section sergeant is the squad sergeant in the football marching band. If his squad does not work up to standard during marching drill then he calls an extra 20 minute rehearsal during the lunch hour. The band has 1 Captain, 4 Lieutenants, and 9 Section Sergeants. This group also makes up the band council which handles a lot of the social and administrative matters of the band.

### Band schedule

Band students are scheduled into four groups. Senior or A Band, Junior or B Band, Intermediate Band, and Beginners Band. This method allows you to schedule students in the correct band according to their ability.

### Methods

A method study book is always used in the lower band classes. We are now using 20 rhythmical studies in unison for band by Yaus because of the splendid, different rhythm patterns. The first 8 to 10 minutes of each class  
(Turn to page 24)

# I Believe In Band Parent Organizations

By Joseph S. Chimento

Our school district is not large. It is a typical township school system with a number of elementary schools situated near the more populated areas and a Junior-Senior High School which has an enrollment of about 600 students. Practically all students are transported by buses. It wasn't until 1939 that the Junior High School was erected and with it came the first instruction in instrumental music with the objective to start a band. It wasn't long after, that World War II effected a change. Mr. Harry Gruver, the band director, joined the marines. Interest in the band fell off during those critical years. After the war, a new program had to start. This area of Western Pennsylvania is noted for its fine football teams. Along with the teams, there also exists excellent bands on and off the grid-iron. Chartiers had the team—now they needed the band.

It was a struggle trying to make up those lost years. The administration and Board of Education were most kind and sympathetic. Within three years, the band was supplied with all the large expensive instruments and was uniformed. There was still a force lacking. This impetus began when Mr. Frank Matz, our High School principal, suggested to Mr. Gruver to enlist the help of the parents. In the spring of 1949, a band picnic was planned to which parents were invited. This was the beginning. . . .

On September 20, 1949, the first meeting was called. The purpose of the club was defined to provide financial and moral support to the band and the organization would be called "The Chartiers Music Parents Club". The Charter officers are: Mrs. William Thompson, Pres., Mr. G. Cosgray, V. Pres., Mrs. Harry Gruver, Sec., and Mr. T. Ainscough, Treas. At this meeting, automobiles were solicited to transport band students in the elementary school to the High School in order to practice for football shows and a banquet was scheduled.

This was just the beginning. The first year the parents raised money through bake sales, catering service for banquets and a square dance. That year



Joseph S. Chimento

uniforms were cleaned, entrance fees for festivals were paid and a picnic was held.

It was in 1950, the second year, that I arrived on the scene. I found a very eager group wanting things to do for the band. I asked for support since I was in my first year of teaching . . . I got that . . . and more . . . There's nothing that I've requested that has been turned down. Here is some of the assistance the parents have given our band. They have purchased football accessories such as costumes, black lights, lighted batons, sparklers, and bleacher covers. They pay for the cleaning of uniforms, purchased banquet tables, concert programs, manila music folders and first aid kit. This year were purchased spats and plumes for the band. The mothers have made two sets of Majorette uniforms. Each year a banquet is held for both the Junior  
(Turn to page 52)



Fred Essler, as Chicago music professor Franz Schoepp, gives clarinet lessons to David Kasday, portraying young Benny Goodman in this early scene from "The Benny Goodman Story."



Barry Truex, as teen-age Benny Goodman, and Dick Winslow, as saxophonist Gil Rodin, sit in on a jam session with Dixieland trombonist Kid Ory in this early musical scene.

## "THE BENNY GOODMAN STORY"

### Started in School

by Jack Feddersen

"Get a good training in fundamentals."

This is Benny Goodman's advice to young players, recorded in an interview I had with him years ago. He recently reaffirmed it when I talked to him at Universal-International Studios in Hollywood, while he was recording the sound track for their new film, "The Benny Goodman Story."

The original bit of advice was given at the height of the "swing" craze that Goodman sparked in the mid-thirties, when many young players were trying to make the grade as jazz players before they really had mastered their instruments.

But as you will see in the movie, Goodman's own training was long and thorough. He first got his hands on a clarinet at Hull House in Chicago, where he played in the band. He later played with the school band at Harrison High School in Chicago. His principal teacher as a boy was Franz Schoepp of the Chicago Symphony Orchestra. He studied harmony and counterpoint under Joseph Schillinger.

Many Goodman fans were amazed when, fresh from his first swing

triumphs, he played the Mozart Clarinet Quintet with the famed Budapest String Quartet at Town Hall in New



Benny Goodman was playing professionally on the clarinet when he was still in knee pants. This actual picture of Benny is in the collection of the H. & A. Selmer Co., Elkhart, Indiana.

York. This was no surprise to me because the first time I ever met Benny Goodman, at the Congress Hotel in Chicago, the Mozart music was on the rack in his room, and not a day passed without a serious practice session on the classical clarinet repertoire or the standard clarinet studies such as Klose, Baermann, Langenus, etc.

Though it has not been publicized very much, Benny Goodman has also played a part in building the library of serious clarinet music. He has commissioned compositions for the clarinet by outstanding modern composers such as Bartok, Milhaud, Copland, and Hindemith. Several of these have come to be recognized as important parts of the serious clarinet repertoire.

You will hear him play one movement from the Mozart Clarinet Concerto in "The Benny Goodman Story." Steve Allen of TV fame, will appear on the screen as Goodman, but the playing, of course, is "dubbed in." Incidentally, if you have a score for this work, take it to the picture with you and see if you can detect a slight

All photos taken by Universal Pictures Company, Inc., producers of "The Benny Goodman Story."



Steve Allen, Dick Winslow and Urbie Green swing out on a jam session chorus of "Slipped Disc" in this musical scene. The Universal-International film co-stars Allen in the title role and Donna Reed as his wife.



Steve Allen, as Benny Goodman, re-creates the King of Swing's 1934 radio appearance on NBC's "Let's Dance" program in this scene from "The Benny Goodman Story," a technicolor great.



Benny Goodman's sudden success at the Los Angeles Palomar Ballroom in 1935, aptly called "the night swing was born," is re-enacted in this scene. A technicolor screen biography of Benny Goodman.



Benny sees Lionel Hampton (himself) for the first time in a small restaurant in Los Angeles. He promptly signs him up for the famous "B. G. Quartet."



Before a packed throng of youngsters, Steve Allen gives the downbeat for "Bugle Call Rag" in this re-enactment of Benny Goodman's famous 1937 opening at the New York Paramount Theater.



Benny Goodman's Quartet (Teddy Wilson, Steve Allen, Gene Krupa and Lionel Hampton) perform "Avalon" at the re-enactment of the famous Carnegie Hall Jazz Concert of 1938, a musical highlight of "The Benny Goodman Story."

February, 1956





**DONNA REED . . .** Academy award winner plays opposite Steve Allen as the rich little girl who falls and stays in love with Benny Goodman.



Here are the three stars who portray the three stages of Benny Goodman's story. (l to r) Grade school, David Kasday; Teen-ager, Barry Truex; and Adult Steve Allen.



**HELPING HIMSELF . . .** Benny Goodman, whose great career is brought to the screen, helps his counterpart, Steve Allen, in the intricacies of "swinging" on a clarinet.

## The Benny Goodman Story

(Continued from page 23)

cut which had to be made in the movement because this particular scene could run no longer than two minutes and 45 seconds.

If you think that when you become a top player, you'll no longer have to practice, you're all wrong. Benny Goodman, like every other artist of any standing, still has a practice session every day. In fact, for several years recently he took two lessons a week from clarinetist Reginald Kell. Benny tells me that nowadays he frequently practices his classical repertoire accompanied by his 13 year old daughter Rachel at the piano. She is a serious student of the piano, and her father tells me she does very well as an accompanist.

Steve Allen, who plays Benny as an adult in the movie, knows from recent experience what it is like to be a beginner on clarinet. Although Steve is a fine pianist and a good performer on trumpet and several other instruments, he had never played the woodwinds. If you have been watching his TV program during the filming of the picture, you'll know that Steve took clarinet lessons so he could match his fingering in the picture with Benny Goodman's playing on the soundtrack. Steve has made considerable progress on the clarinet and is glad to be able to add to the selection of instruments he can play on his TV program.

Two other people play the part of Benny in the movie. David Kasday plays Benny as a very young boy. Barry Truex plays Goodman as a teenager.

The End



**GETTING INTO THE ACT . . .** Steve Allen Jr., who makes his movie debut in a brief early scene of "The Benny Goodman Story," poses between scenes with his famous pop, who essays the title role.



**REEL AND REAL . . .** Here's excellent photographic evidence of one of the reasons TV Star Steve Allen was chosen to portray the title role in the Universal-International "The Benny Goodman Story."

## Band Assignments

(Continued from page 21)

period is used to hear a certain portion of the class play their weekly assignment. This is done also in the lower bands. These are based on a short technical exercise. Then another ten minutes is spent on learning new rhythm patterns, then the balance of time on marches and concert music.

### Rhythm patterns

A teaching phase that we are getting very fine results with is based on the pattern idea. When a boy or girl looks at the word 'candy' it means a certain thing to them. A certain learned experience. We go over and over 25 to 30 rhythm patterns until they can sing, hum or tap out that pattern. For example, the dotted eighth note, followed by the sixteenth, is a certain pattern. A song we hear this in is the 'Battle Hymn of the Republic'. We go over the pattern until the children can play this without giving much thought as to how it goes. Same principle as reading, they learn the pattern as they would their multiplication tables. *This works.* A lot of our very young students are very good about counting time and being able to separate bars.

### Text books carried in directors office

In those towns where you are quite a distance from a music store, it is advisable to carry the text books and solo books for each of the instruments. This can be done quite easily on "memo receipt" from the company. In this way you pay for the books as you use them, and you will have the material right at hand. They should be kept under lock and key in the directors office. Mimeographed charts of the six

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January, 1956

# The AIR FORCE Has

## Openings For Musicians

By Colonel George S. Howard  
Chief of Bands and Music, USAF

**Introduction.** For the first time in nearly two years, the United States Air Force has openings for qualified musicians. Contingent upon the successful completion of a personal audition, non-prior-service musicians may now enlist and will receive written assurance that they will be initially assigned to an Air Force band. Interested individuals with prior active military service should refer to the next to the last paragraph of this article. Procedures for women musicians to follow are different and are contained in the attachment to this Brief.

Interested men who have no prior service should accomplish the following six actions:

1. Contact your local Air Force Recruiter to determine if you are eligible for enlistment in the Air Force.
2. Contact any Air Force band-leader and arrange a date and time for a personal audition. (Note: If you do not know the location of the Air Force band nearest you, this information may be obtained from the Air Force Recruiter.)
3. Report to the Air Force band-leader at the time agreed upon. Take your own instrument(s) and music which you feel will best demonstrate your musicianship. If, in the opinion of the auditioning bandleader, you do not meet instrumental proficiency requirements for assignment to an Air Force band, you will be so informed upon completion of your audition. (Note: If you pass the audition, the

bandleader will send a letter to Air Force Recruiting Headquarters recommending that you be authorized to enlist for assignment to an Air Force band. If there is a vacancy in Air Force bands for your instrument, Air Force Recruiting Headquarters will



Colonel George S. Howard,  
Chief of Bands and Music, USAF  
Conductor, U. S. Air Force Band  
(Official U. S. Air Force Photo)

send a letter to you at your home address authorizing your enlistment, provided you enlist within the succeeding sixty days. If there is no vacancy for your instrument, Air Force Recruiting Headquarters will write you to that effect, and will notify you when a vacancy does occur.)

4. If you receive a letter from Air Force Recruiting Headquarters authorizing your enlistment, take it within sixty days to an Air Force Recruiter and apply for enlistment. He will advise you how to proceed with your enlistment.

5. Retain the original and duplicate copies of the approval letter from Air Force Recruiting Headquarters.

6. Present the approval letter to the interviewer at the time of your career counseling interview at the basic military training center.

After enlistment, you will travel at Government expense to an Air Force Basic Military Training Center for a brief period of basic military training before being assigned to an Air Force band.

The Air Force makes every effort to improve a bandsman's musical education. Upon termination of your enlistment, you may either return to civilian life a far better musician than when you enlisted, or you may reenlist and be well on the road to advancement in the Air Force Music Career Program.

The Air Force band today delves into every phase of musical activity. In addition to the development of a glee club within the band, each band carries out an organized program of music education which embraces such subjects as conducting, instrumental instruction, ear-training, sight-singing, and vocal techniques. Moreover, college correspondence courses such as



Paul P. Weckesser  
Lt. Colonel, USAF  
Deputy Chief, Bands and Music  
(Official U. S. Air Force Photo)

theory, harmony and arranging, music history, and orchestration are available. The Air Force band of today also contributes to the music program of an Air Base by providing trained specialists to organize dance bands, glee clubs, mixed choruses, church choirs, to teach classes in music appreciation, establish record clubs and give private instrumental instruction.

The facet of this program which is perhaps most attractive to our recent enlistees who hold college-level degrees in music or music education, is the opportunity for advancement to the grade of Warrant Officer Bandleader or Commissioned Bandleader. Competitive bandleader examinations are held periodically at Washington, D. C., and applicants must possess at least one such degree or equivalent training and experience. Recent legislation has resulted in the establishment of four pay grades for warrant officers, each successive grade being roughly equal to that of second and first lieutenant, captain, and major. Advancement through these grades is based primarily upon merit, selections being made by a board of senior disinterested officers convened at Air Force Headquarters in Washington.

As a distinctive, important part of the Airman Career Program, the Air Force operates the Bandsman School — USAF at Bolling Air Force Base, Washington 25, D. C. Eligible Air Force bandsmen may apply for attendance at this school. All courses offered are college level, and include private lessons on your major instrument; band conducting and arranging; ensemble training; and concert band, dance band, and choral training. The curriculum is subject to change when Air Force requirements so dictate.

If you have had previous active mili-

tary service in an Army, Air Force, Navy, or Marine band, it is usually possible for you to enlist directly for the Air Force band of your choice. Individuals in this category should contact any Air Force Recruiter. The Recruiter will advise you as to whether you are eligible for enlistment. If affirmative, he will contact this office for approval of your assignment to the Air Force band of your choice.

More specific information regarding pay scales for the various grades, other allowances, enlistment procedures and similar items may be secured from the United States Air Force Recruiter in your locality. For any further information regarding musical or technical matters in connection with the Bandsman Career Plan and the Air Force Music Program, write the Chief, Office of Bands and Music, Bolling Air Force Base, Washington 25, D. C.

#### ENLISTMENT PROCEDURES FOR WOMEN MUSICIANS

From time to time, vacancies occur in the Air Force's unique women's musical organization — The United States WAF Band. This superb fifty-piece organization is stationed at Lackland Air Force Base, San Antonio, Texas. The Air Force considers it a "special" band—the women's counterpart of the internationally famous United States Air Force Band at Washington, D. C. The USWAF Band's performance mission is international as well as national in scope. Captain Marybelle J. Nissly is its Commander-Conductor, and Lieutenant Audrey E. Thomas is Assistant Conductor.

The following sub-paragraphs a thru f outline procedures women musicians should follow if interested in becoming a member of The USWAF Band. They apply to women with no prior military service as well as those who have had prior service in the Army, Navy, and/or Marines. (Note: Procedures for women who have previously served with The USWAF Band are contained in the last paragraph of this attachment.)

a. Visit an Air Force Recruiting Activity to ascertain eligibility for enlistment in the Air Force.

b. Contact the Commander, The USWAF Band, who will audition the applicant and furnish a letter of authorization provided the applicant is considered qualified and there is a requirement for her instrument, or

c. Contact any Air Force bandleader who may accomplish the audition, should it for any reason be unfeasible for the applicant to be auditioned at The USWAF Band. (Note: If the Air Force bandleader finds the

applicant musically qualified, he will so indicate in a letter to the USAF Recruiting Detachment processing the applicant. The Commander of the Recruiting Detachment will forward the bandleader's letter along with an Interview Report and a photograph of the applicant to the Commander, The USWAF Band, who will evaluate applicant's qualifications and ascertain whether there is a vacancy for the applicant's instrument. After these determinations have been made, the Commander of The USWAF Band will indorse the bandleader's letter back to the applicant indicating approval or disapproval to enlist for specific assignment to The USWAF Band.)

d. Upon receipt of a letter from the Commander of The USWAF Band authorizing you to enlist, take it within sixty days to an Air Force Recruiter and apply for enlistment.

e. Retain the original and duplicate copies of the approval letter.

f. Present the approval letter to the interviewer at the time of your career counselling interview at the basic military training center.

After enlistment, you will travel at Government expense to Lackland Air Force Base, Texas, for a brief period of military training before being assigned to The USWAF Band.

Any woman applicant who has had prior service as a member of The USWAF Band should contact an Air Force Recruiter to ascertain whether she can be assigned to that organization upon enlistment or reenlistment.

The End

#### The Band Stand

(Continued from page 16)

Band, the composer conducting. Program note: "In this original work for band, the composer has endeavored to create a tropical mood by presenting a melody accompanied by a beguine type rhythm and using such native percussion instruments as the maracas, claves and tom-toms."

#72. Marion Morrey Richter—TIMBERJACK, first performance, November 9, 1955, Columbus, Ohio, by the Ohio State University Concert Band, Donald E. McGinnis conducting.

#73. Albert M. Ingalls—Suite for French Horn, Piano and Woodwinds, first performance, July 15, 1953, Seattle, Washington, by the University of Washington Summer Concert Band, with the composer at the piano, and Walter C. Welke conducting as a part of the 7th Annual Contemporary Band Concert.

(list to be continued in forthcoming issues)



The magnificent concert band from McMurry College, Abilene, Texas won the hearts of capacity audiences in London, Paris, Amsterdam, Zurich, and Rome during their recent "Abilene Rotary Club's Golden Anniversary European Tour." Raymond Bynum, A.B.A., director of the famed group said "We really did a lot for better international relations, the students were wonderful good-will ambassadors."

# McMurry Goes To Europe

By Preston Clark, Jr.

*Veni! Vidi! Vici!—I came, I saw, I conquered!—Caesar said it first but Raymond Bynum and the McMurry Band could have said it of their five stop concert tour of Western Europe,—so*

With hearts full of memories, pockets and suitcases full of souvenirs, and musical consciences full of a realization of having done a great job, the McMurry College Band and director Raymond T. Bynum returned to Abilene, Texas, March 27 from a 16-day tour of five European capital cities—London, Paris, Amsterdam, Zurich, and Rome.

This dream trip was part of the "Abilene Rotary Club's Golden Anniversary European Tour."

The McMurry Band was selected by the Abilene businessmen because of the excellence of the organization itself, and as a personal tribute to the twenty-nine years' service of Professor Bynum in Abilene as a band director. Bynum was director at Abilene High School for twenty years, and has directed the McMurry Band for the past nine years.

Sightseeing was not neglected by the bandmen; as much of this as could be crammed into two weeks was their privilege. Highspots included Westminster Abbey; changing of the guard at Buckingham Palace; the Tower of London with its history and tradition of the crown jewels; the Arch of Triumph and the Eiffel Tower in Paris; the Palace of Versailles; the many historic cathedrals, including Notre Dame; a glass-covered boat ride through the many canals and under many of the 400 bridges in Amsterdam; modern and old Zurich, the "New York of Switzerland" overlooking blue Lake Zurich and looking up at the age-old snow-covered Alps; the Vatican and St. Peters in Rome; and Colosseum and other historic landmarks of Rome, the "Eternal City."

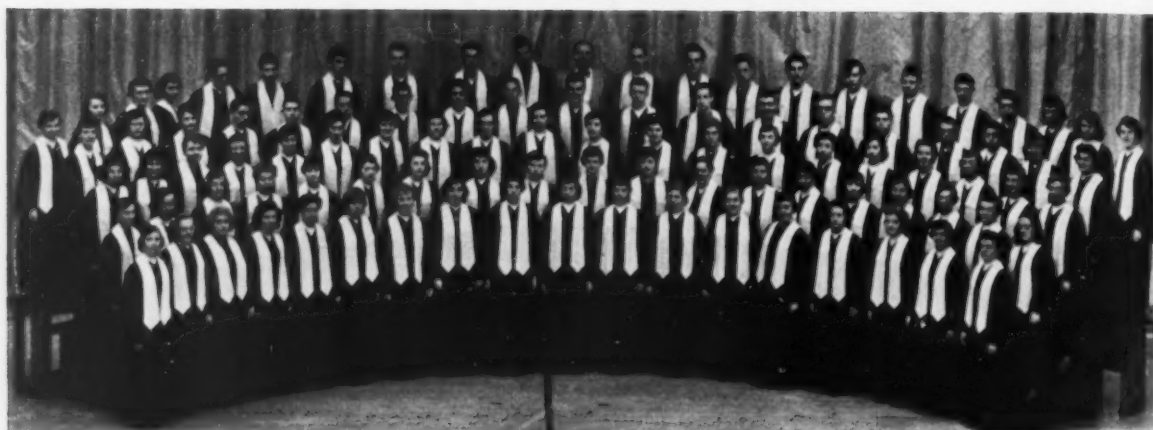
McMurry's band members will never forget the crossing of the Atlantic by plane, the boat trip over the English Channel, the train trip down the castle-studded Rhine

(Turn to page 38)

# THE CHORAL SPOTLIGHT

... is on

## .....Cicero, Illinois.....



The Morton Aeolian Choir of J. Sterling Morton Township High School, Cicero, Illinois, Cornelius H. Kickert, Director.

### The Choir

J. Sterling Morton is a suburban township high school in Cicero, Illinois, part of the greater Chicago area. With more than three thousand students in school, only the very best and experienced singers are permitted into the famous Aeolian Choir. Consequently, there has evolved over the years a tradition of presenting only the finest music in performances of the highest standard. The Aeolian Choir is considered one of the great high school choral institutions in the Chicago area, and has been recognized again, and again by critics and laymen alike as one of the truly sensitive and polished high school choirs in existence today. Under its present director, Mr. C. H. Kickert, this tradition has continued to flourish.

The Aeolian Choir presents a great many concerts each year all over the Chicago area. Recently they appeared on television (WGN-TV) with the Chicago Symphony; and last April 9, presented an Easter concert at the Chicago Federal Savings, under the auspices of the Church Federation of Greater Chicago. Each year for the past ten years the choir has staged an operetta, including such famous ones as "The Desert Song," "The Firefly," "Rose Marie," "The Bartered Bride," and "The Mikado."

THE SCHOOL MUSICIAN salutes the Aeolian Choir of Morton Township High School for its long tradition of fine performances. A large school does not always mean a large, superior choir. However, in "Morton Township" long ago, everybody has come to expect more from the Aeolian Choir—and what's more, they get it!

### The Director

Cornelius H. Kickert received his A.B. degree from Calvin College in Grand Rapids, Michigan. He continued



Cornelius H. Kickert

his studies at the American Conservatory of Music in Chicago where he received his Bachelor of Music Education degree and began his graduate study.

His special training includes three sessions with the Christiansen Choral School, special course at Chicago University and Illinois Institute of Technology. He has studied piano with Oscar Kress, a pupil of the renowned Leshetisky. He has been a member of the famous Chicago A Cappella Choir.

During his career as a choral director, Mr. Kickert has conducted many choral groups in the Chicago area. He has directed the Elmhurst College Men's Glee Club, West Suburban Oratorio Society, Knickerbocker Male Chorus of Chicago, and the Massed Chorus of the Midwest Male Chorus Conference.

He is a member of the Repertoire Committee of the Associated Male Choruses of America, a committee that numbers five men chosen from different areas of the country. He is treasurer of the Midwest Conferences of Male Choruses, Inc. He is a past president of the Illinois Male Chorus Association, and presently he is on the staff of the Sherwood Music School in Chicago.

THE SCHOOL MUSICIAN congratulates Mr. Kickert for his energetic leadership in so many areas of the choral art. His constant desire to achieve only the finest in performance has won for him the admiration and respect of his students, his associates, and his large and enthusiastic audiences.



## Repertoire A Cappella

1. "Praise to the Lord," Christiansen, #76 . . Augburg Pub. Co.
2. "Now Let Every Tongue," J. S. Bach, #354 . . E. C. Schirmer.
3. "The Seraphic Song," Rubenstein-Gaines, #13980 . . Oliver Ditson Co.
4. "The Day of Judgment," Arkhangelsky, #4120 . . J. Fischer & Bros.
5. "Salvation Is Created" Tschesnokoff, #4129 . . J. Fischer & Bros.
6. "Waters Ripple & Flow," Czech song arr. Deems Taylor, #5676 . . J. Fischer & Bros.
7. "Dey's a Ghost 'Roun 'De Corner," Cain, #70 . . Raymond A. Hoffman Co.
8. "Deep River," arr. Burleigh, #5815 . . G. Schirmer, Inc.
9. "Roll Chariot," arr. Cain, #81052 . . Harold Flammer, Inc.
10. "Were You There," Burleigh, #423 . . G. Ricordi & Co.
11. "The Creation," Tom Scott, #40077 . . Theo. Presser Co.
12. "Hymn to the Night," Cain, #68 . . Raymond A. Hoffman Co.
13. "Miracles," Bernard Brindel, Neil Kjos Pub. Co.
14. "A Life of Strife," Bernard Brindel, Manuscript.
15. "Something to Remember," Bernard Brindel, Manuscript.

## With Orchestra Accompaniment

1. "Hallelujah," from "The Messiah," Handel, #2020 . . G. Schirmer, Inc.
2. "Gloria," from "The 12th Mass" Mozart, #255 . . Carl Fischer, Inc.
3. "The Heavens are Telling" from "The Creation," Haydn, #127 . . arr. Phillips, Carl Fischer, Inc.
4. "Finlandia" (tone poem), Sibelius-Reibold, #1507 . . Sam Fox Pub. Co.
5. "The Heritage of Freedom," Casler, #5186 . . Neil Kjos Music Co.

## Choir Robes

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## Book Reviews

### "Books That Help"

**DICTIONARY OF MUSIC** compiled by Eric Bloom. (687 pp.) Published by E. P. Dutton & Co., Inc. \$4.50

Here is a highly valuable addition to any music reference shelf. Six hundred and eighty-seven pages long, with some 10,000 separate entries, it is one of the most comprehensive musical dictionaries in print.

Listings are alphabetically arranged, and include definition of musical terms, forms, composers, performers, conductors, compositions, national anthems, librettists, etc. As a matter of fact so much information is included that the book is more than a dictionary.

Most important, this book is not intended for the specialist. It is the type of book designed for quick reference by anybody at all interested in music. The reader will find no pictures, no musical notations, and only the barest facts. But the facts are there, and for the music teacher, either vocal, instrumental, theory, or appreciation, this book will be a frequently thumbed volume once he gets to know its possibilities.

\* \* \*

**THE NEW COMPLETE STORIES OF GREAT OPERAS** by Milton Cross. (688 pp.) Published by Doubleday. \$3.95.

Milton Cross is the cultured voice you have heard for so many years as the announcer on the Saturday afternoon broadcasts of the Metropolitan Opera Company. In this revised and enlarged edition of a former guide, he has reorganized the material and presents in his simple and livid style 76 of the greatest operas.

The book is divided into four parts. Part I is a play-by-play description of all the most famous and beloved operas, covering plot, dialogue, and all the important arias. Included in the 76 operas are the most important new works, such as *THE SAINT OF BLEEKER STREET*, *PETER GRIMES*, *WOZZEK*, *LOVE FOR THREE ORANGES* and many others.

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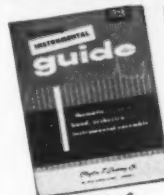
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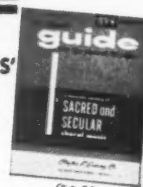
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**LOOKING AND LISTENING** by Wyndham G. Williams. (47 pp.) Published by E. C. Schirmer Music Co., 221 Columbus Ave., Boston, Mass. \$1.50.

A positively fascinating book, loaded with fresh ideas on how to interest the average boy and girl in

Junior high school about music.

Although it could be used as a text book, the book will be most useful to any teacher of music who is faced with teaching a "General Music Class." There are dozens of new and interesting ideas on how to present the complex relationship of music notation, sound, instruments of the orchestra, etc. Most of all, the book is loaded with drawn illustrations to make it more interesting and understandable.

If you know nothing about music and want to find out what it is all about, this book will tell you.

J.J



By **Walter A. Rodby**

#### Male Chorus Music

Suppose a public relations man for a medium to large corporation called you on the telephone and asked you for some help in the selection of male chorus music.

A rather strange request, but it happened not too long ago, and the conversation went something like this: "Our firm is sponsoring a nationwide male chorus contest within our own organization, and we would like some help in selecting one piece that each chorus must sing, plus six to ten optional numbers from which the group will select two. According to the rules of the contest, each group will sing three numbers—the required piece, and two others picked from a list of six to ten recommended numbers. Would you submit an annotated listing of male chorus numbers that would help us in making the final selections?" Then the public relations man added this statement: "We have asked several people in the choral field to do this, and we are going to examine all their recommendations before making the final selections."

Anyone who sees a lot of octavo material—including male chorus music—couldn't help but be captured by this type of request. With the stacks and stacks of male chorus music available, choosing ten numbers would appear to be a cinch. However, it isn't long after you get into solving such a request that problems begin to arise to make the cinch pinch.

The solution as it finally evolved proved interesting enough to report

Send all questions on Choral Music and techniques direct to **Walter A. Rodby, 819 Buell Avenue, Joliet, Illinois.**

completely. Here it is complete with the cover letter.

**Mr. Z. Z. Zilch**  
**Zilch Corporation**  
**Zilch, Illinois**

Dear Mr. Zilch:

You will find attached to this letter an annotated listing of my recommendations for the Zilch Corporation Male Chorus Contest. I sifted through an awful pile of male chorus music to find what I thought would be right, but now that it is done, I am happy to have had the opportunity to work it out.

The required piece is a celebrated Art song. You will notice that the optional numbers include an old ballad, a spiritual, a patriotic number, a sea shanty, and a well known show tune. Consequently, most every type of music especially suitable for male chorus is covered. All arrangements are available, well written, and within the ability of the average male group. Except for one piece "Glorious Appolo," no publisher is represented twice. It would be interesting to see how they are used.\*

Cordially,

**Walter A. Rodby**

(\*No report from Zilch to date as to how many made the final list.)

#### Required

1: **PILGRIMS SONG** by Tschaihow-

sky. Octavo #82071, published by Harold Flammer, Inc., New York, N. Y..

I chose this piece as the required number because it is top quality music and will challenge any male chorus, but not to the point of frustration. It is the type of piece that will test the director, too, and one which will give a competent judge a minimum amount of trouble picking out a winner. It will sound well with little or no "interpretation," yet will require a sensitive and sophisticated musical group to do a first class job.

There are many arrangements of this well known song in print, but this one, done by Wallingford Riegger, in my estimation, is the best of the lot. Riegger is a fine composer in his own right, and this creativeness is reflected throughout the arrangement.

#### Optional

1. *TO CELIA. Old English Folk Song. Published by H. W. Grey Co. Octavo #21.*

This is the best arrangement of the famous "Drink to Me Only With Thine Eyes" that I know. For sheer beauty of phrase line, conventional but tasty harmonization, and general overall appeal, you will look long and hard to find a better number. Intended for unaccompanied singing, the key is B flat with the melody in the first tenor. The copyright is dated 1909, so you can see it has been around a long time. Once over lightly will tell you why.

2. *ROVING, A Sea Shanty arranged by Alec Rowley. Published by Boosey and Hawkes. Octavo #1900.*

I had the pleasure of taking some courses with Alec Rowley when I was a student at Trinity College of Music, London University. I can vouch for his splendid knowledge of vocal arranging as well as his impeccable craftsmanship in any area of musical composition or arranging.

This sea shanty is the well known story about the maid that lived in Amsterdam. A real sea faring song that any male chorus would be proud to own.

By the way, this piece was the required number for male choruses at the Chicagoland Music Festival in 1953.

3. *ROCK-A-MY-SOUL, spiritual, arranged by Don Regier. Published by C. C. Birchard & Co. Octavo #1622.*

A brand new (1954) arrangement, easy, hep, and loaded with a soul-rocking rhythm. Everybody will like this one.

4. *AMERICA—OUR HERITAGE. by Helen Steele, arranged by Hawley Ades, published by Shawnee Press, Inc.*

One of the better flag wavers re-

leased late in 1953. A fine marching melody sung in unison for the first time, and then followed in parts. A nice climax is built, and there is an a cappella section just long enough to require that the chorus be able to hold pitch. A typical Fred Waring ending big enough to test the toughest tenor.

5. *STRANGER IN PARADISE, from "Kismet," by Robert Wright and George Forrest. Arranged by William Stickles, published by Frank Music Corp., selling agent Hansen Publication, Inc.*

One of the more recent successes in a decent arrangement. A natural. The original music, you know, was Borodin. A guy hard to improve upon.

6. *GLORIOUS APPOLO, by Samuel Webbe. Published by C. C. Birchard & Co. Octavo #1626.*

This is the famous piece that Webbe wrote for an English "Glee Club" in 1787. It was immensely popular for almost a hundred years, but somehow got lost in the 20th century. It's back again in a 1954 edition.

The music is wonderful for male chorus. Singable, easy; real men's music with heart and guts.

I offer this piece as an extra in case you wish to eliminate one of the first five listed.

W. R.

### USIA Sends New Music Overseas

Music to go along with words in its overseas program currently is being distributed by the U.S. Information Agency.

The Agency reported it is sending a new collection of 100 long-playing records to 117 of its key posts abroad.

Interest in foreign countries in American music of all kinds has grown markedly in recent years, and the Agency's personnel use recordings for concerts, to supplement speaking programs, and for loan to interested local groups abroad, including teachers, directors and musicians who wish to study American composers and orchestration.

This first "across-the-board" packet of records is expected to supplement and strengthen collections already existing at the various Agency Information Centers. The bulk of the new collection consists of serious American music of the past and present, but there are also melodies from current Broadway musical shows, folk music, semi-popular music and an historical survey of jazz.

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# TEEN-AGERS SECTION



*By Judy Lee, Teen-Age Editor*



This is one of the oldest high school bands in America, having been founded in 1912. It is the Freeport, Illinois Band. Karl H. Kubitz, ASBDA, is director.

## *One of Oldest Bands Continues Existence*

One of the oldest and finest bands in existence in the United States recently held its Forty-third Annual Concert. The Freeport High School Band of Freeport, Illinois is well on the way to presenting its forty-fourth concert

to the delight of the patrons and members. This band was founded in the school year of 1912-13 by L. M. Hiatt. Their contest record has been very enviable, especially their achievements in sight reading. Their present director has been with them since 1924. Mr. Karl H. Kubitz has done an admirable job and should be justly proud of his organization.



Sporting their new uniforms is the Blair Junior High School Band from Norfolk, Virginia. Nicholas J. Riccardo is their director.

## *Blair Junior High School Band Sports New Uniforms*

The Blair Junior High School Band of Norfolk, Virginia proudly states that its 87 members are now the proud owners of recently purchased uniforms. The band members tell me that these uniforms were purchased for them by their very active "Blair Band Boosters Club." The uniforms really look wonderful and I bet their owners are the envy of everyone.

In order to be a member in good

standing of this Junior High Band and in preparation, there are two preparatory bands, the beginning band of forty-one members, and the Junior band of the same number. One of the outstanding features of the years event is a Christmas program that is presented annually.

Their director, Mr. Nicholas J. Riccardo states, "The School Musician is very popular with our students. It has been a feature in our library for years."

I know you teenagers will want to keep track of this fine band. The teenage reporter from Blair will have to keep us informed on all events.



## My Interview With Fred Waring

By Judy Lee

At the Fred Waring Youth Music Workshop this Summer I had the unusual and wonderful experience of interviewing the internationally known Fred Waring. I was quite thrilled that this very busy man took the time to sit down with me and talk, a thrill I shall never forget.

The son of Frank and Jessie Calderwood Waring was born on June 9, 1900 in the little town of Tyrone, Pa. He well remembers how the family group joined hands and sang to the accompaniment of the piano. This, Fred feels, was "The beginning of it all". He then graduated to a group that was the beginning of the famous Pennsylvanians. Fred went to Penn State College, but that lasted only two years, for his group became so popular it became a full time job. It is interesting to note that Fred's voice was not good enough for the Penn State Glee Club. The road to fame was not very easy. The way was filled with bitter disappointments and many prospective sponsors said no because "glee clubs are for Sunday morning." Finally in 1933 the big chance came and the group went on CBS. Today Fred Waring Enterprises means more than just the Pennsylvanians. It's a big business—the creation and training of choral groups, a music publishing firm specializing in choral arrangements. But of all his numerous enterprises, Fred's "pet" is the Fred Waring Music Workshop which gives music educators and choral directors the opportunity to observe and study the Fred Waring techniques first-hand.

Mr. Waring had several teenagers attend one of his adult workshops several years ago. Fred says "the response was so great the Youth Workshop was created and I hope it will help today's teenagers". Mr. Waring says this about last year's workshop—"Vibrance—the group has an unusual exciting response and amazing co-operation you wouldn't find in schools. In schools so much is required, where, as at this camp, it is voluntary". For this year's workshop he states, "The camp will again be held with the same teaching plans and bigger housing facilities".

Here is his message to you teenagers, the talent of tomorrow. "If you're going to have music as your ca-



Fred Waring

reer—do it with all your heart. Prepare yourself. Don't expect that lucky break. Build a stepping stone on concrete with iron reinforcements, not a wooden ladder. Work hard and put your heart and self into it".

His life is a shining example to all the youth of today. Something to live by, and up to.

### MEET THE ARTIST

#### Top Pop Music Arranger-Composer Writes Score For Award-Winning Dramatic Film

"Remember that movie you saw last week? How long did it take for that expression of terror to register on the heroine's face? Five seconds? Ten seconds? Well, that's how long a musical effect a movie composer has to produce."

We got this information from a slightly collapsed composer of movie music just a few hours after his return from a seventeen day, thirteen-city tour on which he visited more than seventy-five disc jockies on a schedule averaging 18 hours a day.

As testimony to the fact that he wasn't in New York for either a vacation or tourist duty, composer-conductor-arranger-bandleader Frank DeVol wearily pointed to the cluttered desk in his hotel room. The usual tools

of the musician's trade, along with some less common equipment, completely covered the writing surface. "Let's see," he said. "The scores, music paper, India ink, and pen are for some last-minute music cues for a TV show I'm doing tomorrow night. The phonograph, records, record labels and album-cover proofs have to do with the recordings of "The Big Knife film score, which Columbia Records is planning to release. The rest of the stuff is just correspondence, plane tickets, schedules, bills, notes reminding me to call my children in California, phone messages, one letter from a fan, bless her, and, of course, the stop watch!"

DeVol, known to millions of record addicts for his unique orchestral arrangements for such top-name singers as Nat "King" Cole, Margaret Whitling, Dinah Shore, newcomer Jaye P. Morgan and several dozen others, was

(Turn to page 57)



Frank DeVol, one of the nation's top popular music arrangers wrote the score for "The Big Knife" in thirteen days and recorded it in seven hours. The BMI composer calls movie composing "a job for a musician who owns a pen, ink, paper, and a stopwatch." He is shown with recording star Helen O'Connell.

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**James E. Van Peursem, Dir.**



Here is the East Jr. Swing Band of Sioux City, Iowa. Chaplain, Rev. Chapler is helping out at the piano. Dale Caris is the regular school band director.

### Unusual Idea For Next Year's Christmas Program

Here is an idea for your own Christmas programs. Just take any ordinary orchestra fronts and decorate them in the holiday motive. A clever idea and gives the ordinary program a little life. This idea can be accredited to the East Junior Swing Band, Sioux City, Iowa. This organization is under the direc-

tion of Dale Caris. Mr. Caris also directs the East High and East Junior High Bands. The Swing Band plays yearly for the Annual Women's Club Christmas Party for two hundred and fifty orphan children. Helping with the affair is Reverend Bob Chapler, Chaplain of the Methodist Hospital, seated at the piano.

Looks like a lot of fun. I bet the kids out there really got a bang out of the party.

### LITTLE GRACIE NOTE



By Karen Mack  
Pen Pal Club Coordinator  
THE SCHOOL MUSICIAN  
4 East Clinton St.  
Joliet, Illinois

Hi Pen Palers,

I suppose most of you were getting ready for your final exams during the month of January and didn't do much writing. I sure was, but I think it paid off. I have a lot of letters and pictures for you to read and see, so let's get right down to business.

The first letter was from:

Karla Barner  
Box 26  
Millerstown, Pennsylvania

Dear Karen,

I am in grade 8A of the Greenwood Joint Jr. Sr. High School. I play 1st French Horn in the Jr. High Band and sing 2nd alto in Girl's and Mixed Chorus. I am interested in music and would like to become a member of your Musical Pen Pal Club. Would



Karla Barner

you please send me a membership card. I would like to have a Pen Pal from some country besides the U. S., but I will be very happy to have a pen pal in the U. S.

I am enclosing a picture of myself for publication in THE SCHOOL MUSICIAN.

Thank you,  
Karla Barner

\* \* \*

Dear Karen,

I am a student at Stratton High School in the 9th grade at Beckley, W. Va. I am 14 years old and my name is Bertha Mae Burks.

I would also like to join your Pen Pal Club, so that I can write other boys and girls all over the world, of all races.

Your Pen Pal Column is the most enjoyable part of the book to me. So

I'll close now until later on.

A new reader,  
Bertha Burks

P.S. I would love to exchange letters with other boys and girls. Would you please send me Winnie G. Salas' address from Guam.

Thank you,

Bertha Mae Burks  
130 Antonio Ave.  
Beckley, W. Va.

For Bertha and anybody else who might want to write to Winnie here is her address:

Winnie G. Salas  
Mangilao, Guam  
Marianas Islands

\* \* \*

Jackie "Zeke" Stoffa  
P.O. Box 164  
Jim Thorpe, Pa.

Dear Karen,

I was at my music teacher's house the other night and while I was waiting for my lesson I was reading THE



Jackie Stoffa

SCHOOL MUSICIAN and I saw your pen pal club, so I thought I'd write you and see if I could join.

I play the trumpet and I'm a junior, 16 years old. I go to Nesperhon High School.

Enclosed is a picture I had taken last year.

Thank you,

Jackie Stoffa

\* \* \*

I hope that you kids will write to our new members and make them feel just like you do.

For all of you kids who like contests, the Pen Pal Club is sponsoring one. All of you should try and get as many kids interested in the club as possible. Talk to them and show them your membership cards. Tell them that there are no dues or affiliation fees. After you have done this, have them write me and don't forget to have them mention *your* name. The winner of the contest will receive a years free subscription to the magazine. The contest opens this month and will last until May.

Your Pen Pal Club Coordinator

Karen Mack



BY KAREN MACK

### Decca Review

Hi Hep Katz,

How's all that kool jive coming along. I sure hope that you are getting all of the latest jazz records. I've got a whole slue of them to tell you about so let's get with it.

\* \* \*

Carmen McRae . . . "The Next Time It Happens" . . . "Come On, Come In" . . . The first tune mentioned is from the musical production "Pipe Dream" . . . You all know how well Carmen sings and if you're like me you go crazy over her music. This record really has what it takes.

\* \* \*

Caterina Valente . . . "If Hearts Could Talk" . . . "Fiesta Cubana" . . . Caterina's sweet soothing voice is set off just right with Werner Muller and his orch. You'll really go mad when you hear Fiesta Cubana. It's real Gone.

\* \* \*

Sammy Davis, Jr. . . . "Back Track" . . . It's Bigger Than You and Me" . . . That boy is back with another hit. I guess I should say two hits. No matter what song he sings Sammy just makes a record sound like it came from heaven.

\* \* \*

Ralph Young . . . "The Lord Is A Busy Man" . . . "Arrivederci Roma" . . . In case any of you want to know the translation to the second tune it's "Goodbye to Rome." It is really a beautiful tune. The first tune is full of jive and tells about the Lord's busy job.

\* \* \*

Four Aces . . . "Of This I'm Sure" . . . "A Woman In Love" . . . Both of these tunes feature that kool voice of Al Alberts. They are both nice soft pieces that only the Four Aces can do justice to.

Frank Verna . . . "Time and Time Again" . . . "With You Beside Me" . . . I don't think that I have to tell you how well Frank can sing because you have all heard him and know for yourselves. He certainly does a fine job on the two songs mentioned above.

\* \* \*

Bill Haley and his Comets . . . "Rock-A-Beatin' Boogie" . . . "Burn That Candle" . . . Those crazy hep players are back again with an even

faster tune. I sure don't know where they get all of their energy, but I do know that they are some of the best jazz players today.

\* \* \*

Sammy Davis, Jr. . . . "I'll Know" . . . "Adelaide" . . . Perhaps some of you saw the picture "Guys and Dolls." If you did, you know what wonderful pieces these are, and they are even better with Sammy singing them.

### M-G-M 33-1/3 LP Record Review

Rachmaninoff's piano sonata no. 1 in D minor, op. 28 played by Warren Perry Thew.

Rachmaninoff's first piano sonata was composed between the months of January and May in 1907 and was not played in performance until October 17, 1908. At this time it was played in Moscow by Konstantin Igumnov. The first movement is set in a basic, but mutated sonata form. A "D" minor motif is the initial root. A treatment of this motif is followed by a contrasted idea introduced in massive, block chords. Still another contrasted section introduces a lyric interlude. The second subject material reappears logically within the finale.

A single theme characterizes the slow movement. It is introduced almost immediately after a short introduction and built with inventiveness and control throughout its course.

The finale, which is brilliant in a redolently Rachmaninovian fashion, is based upon a single, changing triple figuration. A splendid effect is achieved within its development by the introduction of two sharply contrasted interludes. The ending of the movement is expansive and grandiose.

"Warren Perry Thew, the outstanding performer in this record, is a convincing young pianist and he gave a compelling performance . . . square-cut, expressive, his technique crisp and clean, his runs sparkling, bold in sonorities, yet without pounding . . . Thew's playing had deep feeling, real poetry, with beautifully proportioned details of phrasing and nuance. . . . This was an exhibition of real talent." These were the words of the noted critic Norman Nairn.

**Do You Have a  
Teen-age reporter yet?**

### IMPORTANT

Send all letters, pictures, write-ups to:  
**THE SCHOOL MUSICIAN**  
Judy Lee, Teen-Age Editor  
**THE SCHOOL MUSICIAN**  
4 East Clinton St.  
Joliet, Illinois





P.O. Box 347, Park Ridge, Ill.  
A National Nonprofit Educational Society

### Many Music Clubs Affiliate With Tri-M

"We have had a music club at our school for many years which has operated with varying degrees of success. How can we affiliate with Tri-M and take advantage of the program and service offered by this national music honor society?" Such requests are received frequently by Frances M. Harley, executive secretary. The simple procedure for affiliation is outlined in a new bulletin now available from national headquarters. As Modern Music Masters is an honorary Society, recognizing student achievement in the field of music and motivating continued participation in musical groups in the school, church, and community, the program of projects and social activities of the existing music club may be continued to complement the honorary status of membership in an international musical organization.

### Canada Welcomed Into the Society

Now with Canadian Chapters being organized, the influence of the Society among the musical youth will be strengthened thru the valuable contribution which Canadian musical talent has to offer. Frank Hart, band director at Assumption High School, Windsor, Ontario, and Earl Simard, band director at Sudbury High School, Sudbury, Ontario, have the distinction of sponsoring the first Canadian Chapters. Modern Music Masters has a great potential in the field of music education thru the concerted efforts of Chapters in Alaska, Canada, the United States, Mexico, and Guatemala.

### Chapter of the Month

We are proud to present Junior Chap. #6 and Sr. Chap. #45 of Weldon High School, Weldon, N.C., as Chapters of the Month. These Chapters, with a combined membership of 62, working under the inspired leadership of Gwendolyn B. Dickens, sponsor, are carrying on a program which is a credit to their school and Modern Music Masters. They have just issued a beautifully printed 30-page booklet containing a history of each Chapter; a list of officers and active members,

past presidents, and honorary members; a list of past and future Chapter activities; bulletin board, social, and program committees; and a detailed program for each month of the school year. Each program page is capped with an inspiring quotation about music which is appropriate to that program. "One of the noblest objects of music is the spread of religion and the elevation of the human soul" by Philip Emmanuel Bach, is an example. This heading is used for the March program when a local minister will be their speaker. It would be fine if every Tri-M Chapter could have its own program booklet. This is a splendid example of what active Chapters can do. Congratulations!

### Top-Notcher

This month's recognition goes to Barbara Larson of Chapter #104, U. S. Grant High School, Portland, Ore. As a vocal soloist she has performed on many school and community programs. She is a member of the Grant High Senior Choir, Triple Trio, Swing Sixteen, Girls Quartette, and her church choir. She has had several vocal solos recorded and last summer appeared once a week as soloist on the program at a Sun Valley, Idaho, resort. In addition to her musical activities, which include piano, Barbara is past president of Junior Girls League at



Chapter #185, Ottumwa Heights Academy, Ottumwa, Iowa, is rightly proud of its officers, who comprise a string quintette which has won more than local recognition for its excellence. Sister Mary St. John is faculty sponsor.

Grant, past vice-president of Ecco Horizon Club, and chaplain of the Girls Social Club. Next year she will enter Willamette University and major in music and drama. Congratulations, Barbara!

### Chapter News Parade

Chapter #19, Salmon H.S., Salmon, Idaho, is assisting their Band Boosters in encouraging more students to participate and enjoy the courses offered by the music department.

Chapter #95, Daviess County Sr. H.S., Owensboro, Ky., is sponsoring monthly square dances to pay for a phonograph which has been installed in the school's lunch room.

Members of Chapter #37, Manual Training H.S., Peoria, Ill., participated in the compilation of the 1956 edition of the annual Birthday Calendar. A picture of a musical organization at the school is headlined for each month, Tri-M Chapter #37 being chosen for July. 1000 copies of the Calendar are distributed each year, earnings from



Seven Indiana Chapters cooperated in presenting the impressive Initiation Ceremony at the Indiana Music Educators Association meeting in Indianapolis. In the center of the picture is the ritual team, representing five different Chapters. To the left stands Alexander M. Harley, Tri-M president, and Mary Ruth Palmer, 1st vice president of IMEA and sponsor of Chapter #46, Anderson H. S., and on the right, Frances M. Harley, Tri-M executive secretary, and Sylvester E. Amsler, chairman for organizing this meeting and sponsor of Chapters #26 and Jr. #3, Mount Ayr Schools.





Organization of a Nebraska unit of Tri-M Chapters was a highlight of the annual convention of the Nebraska Music Educators state-wide clinic. Paul Roe, sponsor of Chapter #118, Grand Island H.S., was chairman of the Tri-M meeting and Thomas W. Sibbitt, Sr., sponsor of Chapters #158 and #159, was named state sponsor. Shown above are the more than a hundred delegates to the State Tri-M meeting in the auditorium of the Hastings H.S., Hastings, Nebr.

### Correspondence Invited

Anyone desiring a copy of the brochure, "What a 3-M Chapter Will Do for Your Music Education Program," is invited to write to Modern Music Masters, P.O. Box 347, Park Ridge, Ill.

### New Theme Presented By Grade School Concert Band

Over one thousand people were spectators at the recent concert performed by the Grade School Concert and Prep Band of North Chicago, Illinois, School District No. 64. Their director is Mr. Frank Laurie. He was quite proud of his group and rightly so. The whole performance was very outstanding.

The unique feature of this concert was the performance of "Mr. and Miss America" by the noted composer Albert O. Davis. This number is a tribute to the teachers of America. A full cast and band thrilled the audience. A thundering applause literally



Here are this year's officers of the Grade School Band of North Chicago. (l to r) Dorothy Stack, Ronnie Cramer, Judie Kanerva, and Theodore Eisenberg.

shook the rafters.

The officers for this band are as follows: Dorothy Stack, Ronnie Cramer, Judie Kanerva, Theodore Eisenberg. Good Luck in the coming year to all band personnel.

**By Answering  
The Advertisers In  
The SM, You Make  
Your SM Continue  
To Grow**

which are used for equipment such as band uniforms, chimes, parade drums and music folios.

Chapter #190, Wauwatosa Sr. H.S., Wauwatosa, Wisc., reports that plans are underway for holding a Sunday recital, a spring musicale, meetings with guest speakers in the field of music, and a campaign to raise money for a Tri-M scholarship.

Chapter #14, El Dorado County H.S., Placerville, Calif., has sold book-covers, cokes at a football game, and sponsored a Halloween Dance for the entire student body. Tri-M choral members participated in a musical festival at the University of California at Berkeley last fall. In December Tri-M band members enjoyed a dinner-dance.

Chapter #6, St. Vincent's H.S., Akron, O., reports carolling in hospitals during the Christmas season, sponsoring a local symphony concert in the high school auditorium, and working on the year's project to establish a permanent record library for the music department. At their recent Initiation Ceremony, choral groups from several neighboring schools were invited guests.

Chapter #94, Margaret Brent High School, Helen, Md., reports an item of unusual interest. Mitchell Higgs, who has been a member of the school orchestra for six years, plays a violin which he himself made. He also is a member of a string ensemble with four other boys and has sung in the Glee Club for four years.

### Meet The New Chapters

We welcome the following Chapters to the Modern Music Masters Society: Schulenburg H.S., Schulenburg, Tex.; W. E. Jacob, sponsor, and J. D. Rothemel, co-sponsor; Assumption H.S., Windsor, Ontario, Canada, Frank Hart, sponsor; Sudbury H.S., Sudbury,

Ontario, Canada, Earl Simard, sponsor; Sugar Salem H.S., Sugar City, Idaho, A. Byron Peart, sponsor, Velma Stoddard and Elmer Timothy, co-sponsors; Harlem H.S., Harlem, Mont., William Simmons, sponsor; Bishop Muldoon H.S., Rockford, Ill., Sister M. Esther, sponsor; Beaver Dam H.S., Beaver Dam, Wisc., Frederick A. Parfrey, sponsor, Glen Wood and Thomas C. Radke, co-sponsors; Condon H.S., Condon, Ore., Delbert L. Anderson, sponsor, and Donna E. Nevin, co-sponsor; Lawrenceburg Consol. High School, Lawrenceburg, Ind., Eugene E. Hanen, sponsor.

### Recent Initiations

The national office announces that initiations have been held recently by the following Chapters: #119, Our Lady of the Lake H.S., San Antonio, Tex.; #106, Harvard H.S., Harvard, Ill.; #171, Ford City H.S., Ford City, Pa.; #204, Statesville H.S., Statesville, N. Car.; #206, Brookings-Harbor H.S., Brookings, Ore.; #178, Borger H.S., Borger, Tex.; #118, Grand Island H.S., Grand Island, Nebr.; #209 John F. Hodge H.S., St. James, Mo.; #6, St. Vincent H.S., Akron, O.; Jr. #169, Webster Jr. H.S., Benton, Ill.; Jr. #172, Campbell St. H.S., Daytona Beach, Fla.; #201, Pendleton Sr. H.S., Pendleton, Ore.; #199, Glen Rogers H.S., Glen Rogers, W. Va.; #139, McHenry Commun. H.S., McHenry, Ill.; #210, Dwight H.S., Dwight, Ill.; #31, Rolla H.S., Rolla, Mo.; #41, Cody H.S., Cody, Wyo.; Jr. #105, Wilmot School, Deerfield, Ill.; #185, Ottumwa Heights Academy, Ottumwa, Iowa; #156, Glen Burnie H.S., Glen Burnie, Md.; #151, Pickens H.S., Pickens, S. Car.; #102, Eugene H.S., Eugene, Ore.; #163, Yuba City Union H.S., Yuba City, Calif.

# THE PERCUSSION CLINIC

(Continued from page 15)

left wrist to avoid these two common faults. And, too, don't play such a heavy accent that the remaining beats are obscured. Rhythmic clarity must be maintained regardless of the problems in accentuation.

The flam paradiddle is a rough one to handle. Agree? Here is why. If we include the grace notes of the flams, the performer is confronted with the problem of playing three rights and later three lefts in a row. Because of this problem, the right and left double strokes tend to become blurred unless special pains are taken by the drummer to avoid this. You will learn to control the bouncing of the double strokes with slow deliberate practice. The perfectionist will make certain that all eight notes of the flam paradiddle are evenly spaced. Then too there is a tendency to obscure the sixteenth notes which follow the flams by playing the flams too heavily. The flam by the nature of its construction will sound heavier than the single stroke, therefore excessive emphasis is really not needed. Also, take heed of the fact that the flam must always be cleanly executed even when combined with other strokes to form the more complex rudiments.

In perfecting the ratamaques, one must first have complete control of the drag or ruff as it is sometimes called.

This is played with two grace notes preceding the heavy beat (llR and rRL). The ratamaque is basically a triplet rhythm thus must maintain the characteristics of the basic rhythm even when the embellishments are added. Again the name of the rudiment forms a convenient guide post when it is spoken aloud. For the single ratamaque say, RATAMAQUE RATAMAQUE, etc., for the double, RAT RATAMAQUE, RAT RATAMAQUE, etc., and for the triple, RAT RAT RATAMAQUE, RAT RAT RATAMAQUE, etc. You are very apt to have trouble with the left hand sequence of the pattern. Again, slow practice and total relaxation will help, and also avoid distorting the position of the left wrist. Keep it straight as usual.

It may be late for you to pick a solo at this date; however, I'm going to give you a few more titles that you may find useful for future practice and possible performance. Here they are: *American Patrol* (easy), arr. Buchtel, Pub. by Neil A. Kjos.; *Heads Up* (easy), Ostling, Pub. Gamble Hinge Music Co.; *Arkansas Flamadiddle* (moderately difficult), Lotzenhiser, Pub. Belwin; and *Mitchells Drum Solos* (a collection for the advanced drummer), Mitchell, Pub. Neil A. Kjos.

Let's move over to the mallet corner and dust off the old xylophone. I have already introduced you to some of the easy major scales. I hope that you have taken it upon yourself to begin the study of the remainder of the major scales. I'm certain that your teacher will write them out for you or suggest a publication which would include them. Use the same suggested pattern of practice on all of them, single stroke for two octaves starting on either the right or the left, legato roll for four counts on each note, the double or bouncing stroke (RRLRLRL etc.), and the double note approach (RL RL RL on each note going up and LR LR LR on each note going down the scale).

Here is another technique exercise to try. Place the left mallet over middle C and the right mallet on the E above it. This is an interval of a major third. Now progress upward in double stops raising each note a half step at a time. (C and E, C# and F, D and F# etc.). The goal is to learn to progress rapidly up and down in a chromatic sequence without losing the interval of the major third. Alternating the mallets rather than striking double stops simultaneously makes for an interesting variation of the exercise. Have fun.

Would you like a few more xylophone solos to try? Here are a few titles ranging from easy to difficult: *The Humming Bird* (moderately easy).

(Turn to page 60)

## McMURRY GOES TO EUROPE

(Continued from page 27)

valley of Germany, the strange and exotic native foods, the wooden shoes in Holland, the berets in France, and the night at the Paris Opera.

Professor Bynum wondered if a Texas band in foreign lands would be received musically in countries where music was born. He does not wonder now, for the ovations at all the nine concerts given by the band in Europe indicated that people everywhere appreciate and recognize merit.

Two concerts in London, two in Paris, one in Amsterdam, two in Zurich, and two in Rome comprised the McMurry Band's concert schedule.

One highlight was the concert in Amsterdam, where the band was featured in the "Queen Wilhemina Cancer Fund Drive," raising a considerable sum for that enterprise. Television cameras were everywhere, and radio over the large Royal Dutch Station got the music to many people in addition to the capacity crowd at the concert hall.

The final concerts in Rome were tops, with a thirty-minute program over the government-operated station in Rome (the only station in Rome) where over 100 professional handlers produced the program; and a night concert in one of Rome's largest downtown theaters where a capacity audience welcomed the band and where 2,000 Romans outside the theater had to be turned away by the police.

The audience was most enthusiastic during the whole program, from Rossini's "Italian in Algiers" through "Ciribiribin," sung by the McMurry Band's lovely soprano, Miss Dorothy King of Throckmorton, Texas.

American swing, novelty numbers, and instrumental solos were enthusiastically received at every concert-stop on the tour.

The twenty-five Rotarians and their wives who made the tour, and the McMurry bandmen summed it up with one all-encompassing adjective: "It was wonderful."

The End

## HIGHLIGHTS OF THE 1955 A.S.B.D.A. CONVENTION

By Arthur H. Brandenburg  
"ASBDA—Editor"  
1128 Coolidge Road  
Elizabeth, New Jersey

Fortunate were the members of the American School Band Directors' Association who were able to attend the third annual convention meeting in Detroit's Park Shelton Hotel December 15-17. Michigan can be extremely proud of the high school bands that were represented and Wayne University's Band put a delightful "clinch" on the top rung of the musical ladder. All the individual instrumental clinics were the best that could possibly be gathered at the point of meeting and the whole convention bore marks of unusual thought in planning and expert direction in execution.

As in former years all business sessions were overflowing with discussions pertaining to vital problems of the group and three excellent reports of existing committees point toward a working unit whose influence will have telling effects on the country's school band movement.

Michigan's A.S.B.D.A. members voted on the bands that would best represent their state at this convention and they chose the Fowlerville Class C Band, with Charles W. Hills, Jr. Directing; the Marshall Class B Band, with Donald R. Chadderdon Directing; and the Pontiac Class A Band, with Dale C. Harris Directing. All three bands gave us especially well built programs that contained much which is useful in school circles. In their classifications all played extremely well, and presented a full instrumentation that was the envy of many a visiting band master. On each program, there were plenty of old and new arrangements and selections that gave a delightful amount of variety to each listening session. Dale C. Harris had chosen a generous number of new compositions, some still in manuscript for his veteran musical charges and their playing was the best of any Class A Band the writer has been privileged to hear. His band had a virtuosity in each session that seemed unbelievable. Where could you hear two Xylophonists do a Paganini Etude in C major originally scored for virtuoso violin, played by two superb young artists with an ease of sticking that

### Citation For Meritorious Service to DALE C. HARRIS



*The members of the American School Band Directors' Association, assembled for this third annual convention in Detroit, desire to pay honor to DALE C. HARRIS of Pontiac, Michigan, for his outstanding contribution to the school band movement in America.*

- FOR promoting the highest standards of musicianship among school band directors by example:
- FOR initiating and maintaining with staff members a model department that has consistently produced superb school bands in Pontiac year after year:
- FOR encouraging high instrumental achievement in district, state and regional circles:
- FOR superb leadership in founding this organization, the American School Band Directors' Association:
- FOR two terms as President guiding this new organization to a place of profound influence among school bands:
- FOR his staunch character, genial personality, and sincere and warm friendship:

*We regard him in highest esteem and wish him many more years of success.*

OFFICERS 1954-56

DECEMBER 17, 1955

*This citation was presented to Dale C. Harris, at the last business session of the Third Convention of the A.S.B.D.A. meeting in Detroit, Hotel Park-Shelton, by Arthur H. Brandenburg, Vice-President elect on behalf of the entire membership.*



brought the house down? In precision, accuracy of rhythm, tonal shading and masterly interpretation, this band probably leads the field in its category. Truly this is a model for all band masters to shoot at. Out of the ordinary works of Brown, Tchaikowsky, Gillis, Hermann and Samskar were presented with utmost finish. The high school bands all played in the beautiful auditorium of Detroit's Institute of Arts.

The Wayne University Band, playing in the Masonic Temple Auditorium, gave its concert under the direction of

Professor Graham T. Overgard, with Ferde Grofe and Homer LaGassey guest conducting. Grofe's "Death Valley" Suite, Don Gillis's "Tulsa," Paul White's "Five Miniatures," Percy Grainger's "Song of Democracy," and LaGassey's "Sea Portrait" were all given a fine reading by what must be one of America's finest university bands. Detroit University, with its new music building and a staff that includes Professor Mark F. DeLeonard and Roy M. Miller, besides Professor Overgard, is to be reckoned with for some time for

its high musical excellence. The band's program closed a new setting of Psalm 150 by Normand Lockwood. It was given with large chorus and band and brought the evening to a real climax.

The fact that many selections were unnamed in this review, is not to be construed, that they were unworthy or not played well. The writer found all programs of such high calibre that space just does not permit recalling more items here.

Another phase of the conclave that benefited attendees was the presenta-

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(1) E. A. Kehn (paper in hand) makes bid for 1956 convention at Boulder, Colorado, as members of the official board look on. (2) Registration started the night before the convention opened. (3) On Thursday morning, the members were on hand bright and early for the first session. (4) Promptly at 9:00 AM, President Dale Harris struck the opening gavel. (5) Dr. Clarence B. Hilberry, President of Wayne University gave an inspiring address of welcome. (6) Leonard

Smith, famed cornetist and conductor, thrilled the members with a cornet clinic. (7) Wives of members were not forgotten as they registered for sight-seeing trips in Detroit. (8) Arthur Brandenburg, ASBDA Editor for THE SCHOOL MUSICIAN, ponders on a problem in a lobby chat. (9) Many bull sessions took place between convention sessions in the lobby of the hotel.



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tion of various instrumental clinics. Brass instruments were stressed by the convention planning committee and they followed up by giving the best available talent. America's Premier Cornet Virtuoso Leonard B. Smith started the ball rolling with an hour and a half of cornet playing such as bandmasters never heard before. At the end, he seemed about as fresh as when he started. This was a remarkable feat of endurance and proves to the writer who has taught many years himself, that here was an artist that played brass

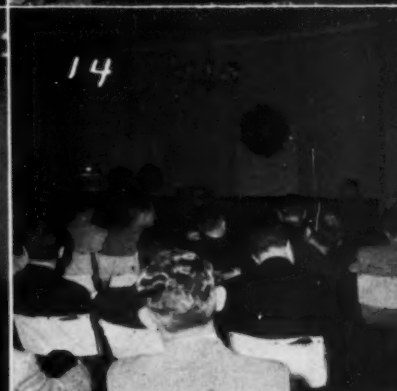
instrument correctly in every detail, and with highest musical taste.

Leonard Smith ran the gamut of cornet solos from Bach—Corelli—Walter Rogers, Barot, Alex Templeton, Herbert Clarke, J. Arban, E. Williams, in sonata, variation and concerto forms that was an exhibition of artistry never before heard by band masters. Gordon Young, a prominent church organist of Detroit was Mr. Smith's expert accompanist.

The second great artist of the convention was James Chambers of the

famous New York Philharmonic Symphony musicians. Mr. Chambers was joined by Ralph Hermann, accompanist, conductor and composer of the American Broadcasting Company. Their joint efforts gave us the "Concerto No. 3" by Mozart and a new "Sonata for French Horn" by Mr. Hermann. Mr. Chambers' horn playing is of the highest calibre. He was most generous in passing on information on teaching the instrument to others.

It must be remembered that both Leonard B. Smith and James Chambers



(10) Exhibitors were thrilled with the members interest in their displays. Lee Hickel of Buescher shows off their new trombone. (11) Clarence Sawhill shows LaVerne Reimers, Charles Peters, and Ernest Coneva, all of the Illinois delegation a new Lablanc Clarinet. (12) Some of the boys admiring the new Buegeleisen & Jacobson La Monte clarinet. (13) Leonard Smith (r) chats with a member in the

Music Publishers exhibit room. (14) The Hi-Fi demonstration and members bands records were met with enthusiasm. (15) Each band session was crowded to capacity. (16) There was time for socializing too during the ASBDA Stag Supper. (17) Members brought their families; this little girl is tired but happy. (18) The members line up to congratulate Dale C. Harris, President, as he finished his 2nd term.

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got their musical start in public schools and with the help of private teachers attained their high musical stature. No longer do our young players need to be sent to Europe for "finishing."

The Brass Ensemble of the Detroit Symphony performed at Friday evening's banquet. The members in this group are: James J. Tamburini, Trumpet, Gordon S. Smith, Trumpet, Lucius Patterson, French Horn, Allen H. Chase, Trombone, Elmer A. Janes,

Trombone, Oscar S. LaGassey, Tuba. Rarely does one hear so fine a balanced brass section. Great care was indeed shown in selecting these fine players for one of our major symphonies. The Chorales of Bach, Two movements of a Symphony for Brass by Victor Wald were just the right vehicles by which this group could display its musical talents to the fullest. Allen Chase, one of the trombonists in the group, wrote two numbers for the group—"Three

Waltzes" for French Horn, and Two Trombones, and a Fugue for full ensemble. This is delightful and interesting material for such a musical combination and it is to be hoped that both contributions will be made available to the music profession in printed form.

Dr. Edwin Franko Goldman was to have been a guest conductor on programs of all the high school bands, but was prevented from attending due to



(19) The Banquet was one of the 1955 convention highlights. (20) Associate members gathered together for informal chat, (l to r) Ralph Hermann, ABC network, New York; Vito Pascucci, President of Leblanc; Don McCathren, Leblanc, (center) Bill Sandberg, President, Educational Music Service, Inc., New York; Lee Hickle, Buescher; Mrs. Forrest McAllister, The SM, Mrs. Sandberg, EMS. (21) Enthusiasm ran high among members as they talked over the success of the 1955 convention. (22) The Detroit Brass Ensemble thrilled everyone at the banquet. (23) George Patrick, treasurer, and Pat Arsers,

new president, listen intently to the ensemble. (24) Dr. Revelli pauses a moment to chat with a member's wife. (25) Active and associate members congratulated Mrs. Dale Harris, wife of the retiring president, on his outstanding work. (26) Members loaded into buses to be taken to the superb Wayne University Band Concert. (27) As George Cavender, U. of Michigan, and Glenn Cliffe Bainum bid "adieu," they both agreed that the 1955 ASBDA convention was a "never to be forgotten" experience.

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Glenn Cliffe Bainum, former Director of Bands at Northwestern University, now Professor Emeritus, conducted in Dr. Goldman's place.

This was the first such convention at which music Publishers, Manufacturers, and Dealers were represented both as associate members and with exhibits. One session of the A.S.B.D.A. was given over to a friendly exchange of ideas between the active bandmasters and exhibitors (associate members) assembled. It can be assumed that in the items that were discussed, a better understanding and greater opportunities for mutual helpfulness resulted.

At the business sessions of the A.S.B.D.A., Dale C. Harris presided and with his expertness guided the group to consummating many important matters. Emil W. Puffenberger, veteran chairman of the national membership committee and his associates presented an additional list of candidates for election to the A.S.B.D.A. These will be given publicity at a later date.

The report of the philosophy committee, aimed toward the national course of study for band instruments, was accepted unanimously by the group at large. Arthur H. Brandenburg of New Jersey presented the report on behalf of the committee.

Walter Sells, of Fremont, Ohio who chaired the committee on "Scheduling the Instrumental Program" presented a far reaching progress report. Likewise, P. H. Riggs of Mobridge, South Dakota and his committee gave us an illuminating insight into problems of Financing, Building and Physical Facilities. The membership in business session assembled felt these reports should find their way into educational magazines for wide dissemination of the important facts therein stated.

According to the constitution of the A.S.B.D.A., the former office holders of the Presidency, Vice Presidency, Secretaryship and Treasurership are retained on the Executive Board the following year. Hence Dale C. Harris, Pontiac Michigan, R. Cedric Anderson, Cedar Rapids Iowa and George W. Patrick, Springfield Illinois were retained for directorships.

Newly elected officers for 1956 are:

Earl O. Arsers, San Antonio, Texas, President

Arthur H. Brandenburg, Elizabeth, New Jersey, Vice-President

Everett Lee Roberts, St. Petersburg, Florida, Secretary

Stanley Shoemaker, Jackson, Michigan, Treasurer.

At the last business session of the A.S.B.D.A. a carefully worded citation for Meritorious Service was awarded to Dale C. Harris, co-founder and first president of the organization in its formative two years. This citation appears elsewhere in this issue in its entirety. Mrs. Dale C. Harris was honored with a gift of flowers at this closing session.

The closing hours of the A.S.B.D.A. were spent in a delightful social gathering around a luncheon table at the Prince Edward Hotel in Windsor, Canada. A saxophone quartet from the University of Michigan, Dr. William D. Revelli, Band Director cooperating, delighted the group in several ensemble selections.

The writer has now witnessed and profited by attendance at two annual conventions of the A.S.B.D.A. and feels as many do who were there, that the Detroit meeting was replete with mountains of musical inspiration, congenial friendships initiated and substantiated from former years and fuller realization that membership in this group is to be highly prized and cherished.

A special accolade should be here included to all past officers and directors who first did such a yeoman's job in setting up this new organization, the American School Band Directors' Association, and then seeing it firmly established during their two terms of officership and directorship. Gentlemen, will you take a bow.

Dale C. Harris, President  
Earl O. Arsers, Vice President  
R. Cedric Anderson, Secretary  
George W. Patrick, Treasurer  
Executive Board:  
John F. Farinacci  
Dean L. Harrington  
H. L. Lidstrom

Mac E. Carr, River Rouge, Michigan, deserves a big hand for taking care of local arrangements, with the aid of Fred N. Wiest, Eldon C. Rosegart and Lewis A. Crew.

Arthur H. Brandenburg  
"A.S.B.D.A. Editor"

### Dr. William D. Revelli To Tour Europe For 6 Months

*Special to THE SCHOOL MUSICIAN*  
... In a personal interview with Dr. William D. Revelli, Director of the University of Michigan Bands, the Editor of THE SCHOOL MUSICIAN learned that he will leave February 13th for a six months tour of seven European countries.

Dr. Revelli disclosed that this trip

has been made possible by his being awarded the 1955 "Horace Rackham Research Award". Only two awards are made each year, and are usually in the field of science, commerce, and related areas. As far as is known, this is the first time the award has been made in the field of music. Dr. Revelli's award is recorded as, "Project #1021—International Band Instrumentation".

Revelli stated, "I plan to visit with band directors and publishers in these seven countries with the hope that we may arrive at a suitable standard "International Band Instrumentation" so that all nations may eventually be able to perform all of the great band works that were here-to-fore unplayable by bands other than their respective countries."

His itinerary is as follows: ITALY ... Naples, Rome, Perugia, Florence, Venice, Milan, Bologna, and Turin ... SWITZERLAND ... Zurich, and Lucerne ... BELGIUM ... Brussels ... GERMANY ... Stuttgart, Baden, Bonn, Frankfurt, Berlin, Rotterdam, and Amsterdam ... FRANCE ... Paris ... ENGLAND ... London, Manchester ... SPAIN ... Madrid, and Barcelona ... ENGLAND ... Edinborough Festival. He will sail for home on July 21st. Mrs. Revelli and their daughter Rosemary will accompany him on the tour.

Upon his return to the United States, Dr. Revelli will prepare a series of articles for THE SCHOOL MUSICIAN on the "BANDS OF EUROPE". In these articles he will tell of his personal visit with the conductors, discuss points of instrumentation, physical setups and other pertinent informative subjects. Pictures of the bands will be published with each article.

### Symphony Plans Free Concerts For Students

Carson G. Frailey, president of the National Symphony Orchestra Association, announced recently that the National Symphony will offer free concerts to the visiting high school students who will flock to Washington from all over the country this coming spring. The concerts are scheduled from Friday, April 27, through Thursday, May 31, on a daily basis, and will be called MUSIC FOR YOUNG AMERICA. This will be the first time in the history of any orchestra that such service has been provided. In making the announcement, Mr. Frailey pointed out that the important service to the thousands of youngsters will make a fitting climax to the Orchestra's Silver Anniversary Season.



# AMERICAN SYMPHONIC BAND OF THE AIR MAKES SECOND ALBUM

**Dr. Wm. D. Revelli Conducts  
59 Top Professionals**

*Exclusive to THE SCHOOL MUSICIAN*  
... On December 27 and 28, history was again made in the NEW SOUND for Symphonic Band Recordings. The place was the Decca Studios in New York City. Dr. William D. Revelli with 59 of the finest professional musicians in New York City, "The American Symphonic Band of the Air", recorded 13 wonderful short contemporary works for band. During the three 3-hour sessions, Dr. Revelli, together with Milton Gabler, outstanding Decca Recording Director, and Frank Vanoni, Head of the Music Division, ABC Network, were satisfied with nothing but the very best in tone, balance, precision, and performance. The result is the forthcoming, exciting Decca Album, "ENCORE", which is the second great album made by this outstanding band.

The following short, encore type selections were recorded: Ballet of Pleasure, by Gustave Charpentier; Valse Campestre, by Makinuzzi, arranged by Dr. Austin A. Harding;

My Dream Sonata, by Jimmy Van Heusen, arranged by Glenn Osser; Saguro Cactus, by Ted Royal; Romantic Theme (from the symphony), by Howard Hanson; On The Esplanade, arranged by Brown; Serenade For A Picket Fence, (Xylophone trio), by Norman Leyden; The School Musician March, by Beebe-Paul; Busybody, by Paul Yoder; They Can't Take That Away From Me, by George Gershwin, arranged by Ralph Hermann, featuring Al Gallodoro on the Alto Saxophone; Ballet For Young Americans, (three of the six movements), by Ralph Herman, 1) Teen-Age Overture, 2) Day Dreaming, and 3) Prom Night.

Mr. William Sandberg, Manager of the band and President of the Educational Music Service, Inc., stated that it is hoped the new album will be available through local record dealers in about eight weeks.

The Editor of THE SCHOOL MUSICIAN was again privileged to witness and photograph the entire recording session in New York City. A complete pictorial story of the record session will appear in the March issue of THE SCHOOL MUSICIAN.

## Arthur Williams Receives OMEA Service Award

At the Annual State Convention of the Ohio Music Education Association held in Toledo, Ohio on December 1-3, 1955, Arthur L. Williams, Professor of Wind Instruments and Music Education and Director of Bands at Oberlin College, was awarded the Distinguished Service Award of the Ohio Music Education Association, the third such award to have been made since

it was instituted in 1953. The presentation was made by Mr. A. D. Lervold, Director of Bands, Miami University, Oxford, Ohio who is currently Chairman of the Past Presidents' committee (Da Capo Club) of the Ohio Music Education Association.

The handsome shield plaque carries the following citation: "This Distinguished Service Award of the Ohio Music Education Association is hereby awarded to ARTHUR L. WILLIAMS in recognition of his outstanding service to Music Education in Ohio. December 3, 1955."

## "American Symphonic Band of the Air" To Form Clinical Staff

*Special* ... It was learned recently that the "American Symphonic Band of the Air" will form a special Clinical Staff for the purpose of presenting clinics on the various band instruments when requested by band directors, administrators, and clinical directors.

Complete details on the availability of these great artists for clinical demonstrations will be presented in the forthcoming issues of THE SCHOOL MUSICIAN.

Biographies, availability, fees, pictures, etc., will be published in the series. Every band instrument will be represented by an artist on the new "American Symphonic Band of the Air" Clinical Staff.

## 7000 Invitations To Be Mailed For Enid Tri-State

Word has been received that an invitation to participate in the internationally famous Tri-State Music Festival at Enid, Oklahoma, on May 10 to 12 will be sent to 7,000 schools in the United States. Included in the invitations will be directors of the American School Band Directors Association, and the National Catholic Bandmasters Association. THE SCHOOL MUSICIAN is the Official Magazine for both associations).

Any Elementary, Junior High, and High School Band in the United States is eligible to compete in this greatest of all music festivals. The deadline for entries is April 12, 1956.

For further information, write direct to the Festival Manager, Dr. Milburn E. Carey, 2068 University Station, Enid, Oklahoma.

## Second Annual Music Week Poster Contest Announced

The Junior Executives of NAMM are announcing their sponsorship of the 1956 Music Week Poster Contest. In a letter to all JENAMM members, President Ben Neal, Jr. urged that all public and parochial schools be contacted at once and their active cooperation secured. The contest is designed to interest art students of the 5th and 6th grades, Junior and Senior High Schools. Local winners are to be entered in the national competition sponsored by NAMM, with first and second place winners receiving a \$50.00 and \$25.00 savings bond respectively. The contest will open on or about February 1, 1956, ending March 23. Local winners are to be chosen by April 6, and their posters forwarded to NAMM by April 13. Announcement of the national winners will be made April 20, and the award made locally during Music Week, May 6-13. JENAMM members or prospective members may secure additional copies of the Poster Contest rules and instructions by writing NAMM.

Music Dealers, Educators and Art teachers may receive more information by writing to the National Association of Music Merchants, 25 East Jackson Blvd., Chicago 4, Ill.





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January, 1956

## Al Gallodoro To Make February Clinic Tour

Al Gallodoro, famous clarinet and saxophone artist, will make a clinical tour in February which will take him to seven different states. Following is his itinerary:

Feb. 1—La Mar, Iowa High School Band

Feb. 3—Bridger, Montana High School Band

Feb. 6—McCook, Nebraska High School Band

Feb. 8—Pocatello, Idaho High School Band

Feb. 10—Powell, Wyoming High School Band

Feb. 14-15—Vermillion, South Dakota High School Band

Feb. 18-19—Columbus, Ohio, Ohio State University Band.

During the above engagements Gallodoro will perform intricate solos on the B $\flat$  Clarinet, the Bass Clarinet, and the Alto Saxophone. He will be the featured soloist with the respective High School or College Band. This will be followed by a clinical session.

Band Directors in nearby communities should write to the local Band Director for further information. To hear Gallodoro is an experience never to be forgotten. Directors wishing information concerning Gallodoro's availability should write to the H. & A. Selmer Company, Inc., Elkhart, Indiana.

## Highlight of Mid-West—"Band Uniform Clinic"

One of the highlights of the Mid-West National Band Clinic December 7-10 at the Hotel Sherman in Chicago, which was attended by approximately 5,000 from all parts of the United

States and Canada, was the panel "What the Well-Dressed Bandsman Will Wear in 1956, or Modernizing the Old Uniform." Questions submitted by directors from all sections of the country were answered in a most practical and helpful manner by three experts. So many requests have been received for a copy of these Questions and Answers that the Uniform Companies have consented to send, free of charge to anyone requesting it, a complete set of Questions and Answers on the very latest developments in the Uniform field. This will contain not only answers to the questions discussed on the Uniform Panel, but also many that time at the Clinic did not allow to answer. You may receive your free copy by writing to any of the three Band Uniform Experts: Bud Craddock, The Craddock Uniforms, 1211 Grand Avenue, Kansas City 6, Missouri; Roscoe Davis, De Moulin Bros. & Co., Greenville, Illinois; or Bill Stanbury, Stanbury & Co., 720 Delaware St., Kansas City 6, Missouri. These three companies were Hosts to some 700 Band Directors at the Grand Finale Pre-Christmas Banquet held at the conclusion of the four-day Mid-West National Band Clinic on Saturday, December 10, in the beautiful Bal Tabarin Room of the Sherman Hotel. WANT AN OFFICIAL MID-WEST HANDBOOK?

## Want An Official Mid-West Handbook?

There are a few copies left of the 1955 Mid-West National Band Clinic Handbook. It contains complete programs of the concerts played by all eight bands, with numbers carefully graded. The last ten pages of the 32-page Official Program gives a complete "Review" of more than 250 Band Pub-

lications of 1955, including Title, Composer, Publisher, Size, Type of Number, Grade of Difficulty, and a Review of about 40 or 50 words on each number. Enclose \$1 with order (\$2.50 for 3 copies) to Lee W. Petersen, 4 E. 11th St., Peru, Illinois.

## Selmer Staff Sees Preview of "Benny Goodman Story"

The entire sales staff of the H. & A. Selmer Company was treated to a special advanced showing of the forth-



Admiring the new Selmer "Benny Goodman" promotional poster at a recent Selmer sales meeting are (l to r) Jack Feddersen, Vice President of Selmer; Russel Kurth, Band Instrument Manager of Lyon & Healy; Arthur Stiffler, Vice President, merchandising sales Lyon & Healy . . . . (SM Photo)

coming technicolor cinemascope picture, "The Benny Goodman Story", which stars Steve Allen as Goodman.

Together with Jack Feddersen, Vice President of Selmer, the staff spent two wonderful hours viewing this great new "Epic". Special guests invited to see the advance showing were John Carlson, Editor of PIANO TRADE MAGAZINE, and Forrest L. McAllister, Editor and Publisher of THE SCHOOL MUSICIAN.

The picture will receive its World Premiere early, in February in Chicago, Illinois.



The most thrilling event of the 1955 Mid-West National Band Clinic was the concert by the "First" All American Bandmasters' Band on Friday evening, December 9, in the Grand Ballroom of the Sherman Hotel in Chicago. This band was composed of 103 members from practically all 48 states and Canada and was conducted by Lieutenant Colonel William F. Santelmann, Retired, Leader

of the United States Marine Band for the past 15 years. A similar band is being planned for the tenth Anniversary of the Mid-West, which will be held at the Hotel Sherman on December 5, 6, 7, and 8, 1956. Complete details of the next All American Bandmasters' Band, and application blank for membership will be available by about April 1.



## National Catholic Bandmaster's Association

By Robert O'Brien  
President, NCBA

Notre Dame University  
Notre Dame, Indiana

### Executive Board Meets in Chicago

The Executive Board of the NCBA met at the Sherman Hotel recently for two days of planning for the forthcoming convention and Summer Band Camp.

Those in attendance were: Robert O'Brien, president; Franklin H. Davis, vice-president; Bro. Roy Nash, C.S.C., chairman of the NCBA Summer Band Camp Committee; Walter Kuebler, chairman of the Salary, Budget, and Tenure Committee; and Dr. Eugene J. Leahy, national coordinator.

The proceedings of the past two conventions were constructively analyzed by the committee with the view of making the next, our third national convention, the finest of all. It was decided to hold the convention earlier in the Summer than in the past and the dates of July 30 and July 31 were selected. The convention will be held on the campus of the University of Notre Dame, Notre Dame, Indiana.

A complete program for the convention will be published soon in *THE SCHOOL MUSICIAN*. Emphasis is to be placed upon professional recitalists and clinicians with the NCBA committee reports being made an integral part of the business meetings. Announcements will be made later concerning the outstanding Catholic band of 1956.

This year, for the first time, the NCBA National Convention will precede the NCBA Summer Band Camp. The band camp will follow for approximately the first ten days of August. The exact dates of the Summer Band Camp will be published soon in the NCBA page of *THE SCHOOL MUSICIAN*.

This seems an appropriate time and place to restate why the NCBA has a band camp and what is offered to the Catholic band student. The following is quoted from a letter by Bro. Roy Nash, C.S.C., chairman of the NCBA Summer Band Camp:

"The N.C.B.A., in fulfilling its

prime objective of promoting a higher standard of musicianship among Catholic school bands, offers a complete musical, social, and religious program for its campers. An efficient and well-trained staff of select band directors will be on hand to give the campers expert musical training on the band, solo, and ensemble levels. Competent camp counselors will provide healthful and interesting recreational programs to occupy the campers' free time. Religious and lay prefects and chaperons, acting as both advisors and counselors, will provide a maximum source of assistance for all the campers' needs. It is our objective; through these means, to correlate into a healthful camp atmosphere the qualities of PRAYER, MUSIC, AND RECREATION, providing for both the spiritual as well as the musical and recreational needs of the camper. IN THIS WE PROUDLY FEEL THAT OUR CAMP IS A UNIQUE INSTITUTION AMONG THE MUSIC PROGRAMS IN THE COUNTRY."

### Catholic Band Day Being Planned at Notre Dame

The Executive board has asked Dr. Eugene Leahy, national coordinator at Notre Dame, to look into the possibilities of including a Catholic Band Day at one of the University of Notre Dame football games next Fall. Many NCBA members have already asked to be invited should the event take place.

#### NEWS ABOUT NCBA MEMBERS—

**JIM STRUB**, NCBA member from St. Louis is rapidly expanding a fine Catholic instrumental program in this area. **LAWRENCE INTRAVIA**, NCBA member from the University of West Virginia and Summer Band Camp reed instructor, has just completed the second public performance of the NCBA March which is still in manuscript. Mr. William A. Sandberg, president of Educational Music Service, Inc., and Mr. Ralph Hermann, composer of the march were present. The march is scheduled for early publication.

**SISTER M. VINCENTIA**, NCBA member from Saint Francis High School, Morgantown, West Virginia, is well into a fine year of band organization and has developed a beginners band of which we can all be proud.

**MR. GILBERT JOHNSON**, NCBA

member of St. John Vianney School in Flint, Michigan is planning a city wide band festival for the Catholic schools of the city and surrounding territory. The festival will take place on April 22, 1956. Last year the event was considered one of the finest the community had sponsored. The decision to make it an annual event speaks well for the progressive spirit of both the administrators and the instrumental instructors in the Catholic system of Flint.

**SISTER M. CELENA**, NCBA member from Schlarman High School, Danville, Ill. reminds us about the Diocesan Music Festival to be held at Peoria, Ill. on April 23, 1956. Sister Celena will host the Notre Dame band at a concert on April 11, 1956.

**THE UNIVERSITY OF NOTRE DAME CONCERT BAND** will travel through Indiana, Kentucky, Tennessee, Arkansas, Louisiana, Texas, Oklahoma, Missouri, and Illinois on tour from March 31 through April 11. The band will wind up its concert season with a home concert on April 12 at Notre Dame.

**FATHER HAGER, C.S.C.**, NCBA and noted composer of "Scherzo" for band is hoping to complete the second movement of his short symphony for band for inclusion on the Sprint tour of the Notre Dame Band. On the last tour west the public premiere of the Scherzo was made.

### NCBA PAGE BAND DIRECTOR OF THE MONTH

The NCBA takes great pleasure in honoring Rev. Cyril R. J. Udall, C.S.B. Rev. Udall was born on July 7, 1927



Rev. Cyril R. J. Udall

in Dauphin, Manitoba. He is the first child of Francis Udall and Anne Halowski. Two girls and two boys completed the family.

He attended Assumption High School from 1941-1945 in Windsor, Ontario.

After joining the Basilian Order in 1945, he went to Assumption College and obtained his B.A. degree in 1949.

His music degree, Associate of the Royal Conservatory of Toronto was awarded in 1953. From 1951 to 1954, father studied Theology at St. Basil's Seminary, Toronto, where he was ordained a priest on June 29, 1953.

From 1946 to 1949 Father Udall was assistant band director at Assumption High School in Windsor, Ontario. From 1950 to 1951 he was band mod-

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erator at St. Thomas High School in Houston, Texas.

At the present time he is band director at Aquinas High School in Rochester, New York.

During the Summer months Father Udall is working toward a Master of Music degree at the Eastman School of Music in Rochester, New York.

## Pascucci, Leblanc Pres. Elected to Exclusive YPO

Vito S. Pascucci, president, G. Leblanc Corp., Kenosha, has been elected a member of the exclusive Young Presidents' Organization, New York headquarters of the national group announced recently.

All members of YPO, numbering over 890 in 41 states, Canada and Alaska, become top executives before reaching the age of 39.

They remain active until 49. The present average age is 38. Their corporation must gross a minimum of \$1,000,000 a year in sales, and the range is upwards to \$176,000,000. Pascucci, now 33 years old, became president of



Vito Pascucci, President, G. Leblanc Corp., Kenosha, Wis.

his company in 1945 at the age of 23. Chief objectives of YPO are the exchange of ideas on modern management methods and "championship of individual liberty and stimulation, through proper incentives, of personal initiative and enterprise."

**PHI BETA MU Brothers  
are requested to send  
news for this column.**

**PLEASE MENTION THE  
SM WHEN WRITING**



# PHI BETA MU

NATIONAL SCHOOL BANDMASTERS' FRATERNITY

Jack H. Mahan, Executive Secretary  
Phi Beta Mu, 3507 Utah  
Dallas 16, Texas

Word has been received that the luncheon held during the Mid-West Clinic was a most enjoyable and successful event. It is intended that a similar meeting will be scheduled each year. The Executive Board is hoping that we will avail ourselves of these



Dr. Karl King (Beta) Oklahoma, pins a Phi Beta Mu pin on H. E. Nutt, after he was initiated into the Gamma Chapter (Indiana) . . . . . (SM Photo)

future opportunities to enjoy the brotherhood.

Our next scheduled National "get-together" is to be held at the National Educators Music Conference in St. Louis, Friday, April 13, 1956, at 10:30



These four distinguished Brothers took an active part in the Phi Beta Mu dinner at the Mid-West Clinic last December. (l to r) Maurice Shadley, Official Host, and President of Gamma Chapter (Ind.), Dr. Raymond Dvorak, Harold Walters, and Paul Yoder. Brother Forrest L. McAllister (Beta - Okla.) took the picture.

p.m. Let's, as many as possible, plan to attend.

There was an excellent response to the revised Constitution and By-Laws ballot. The Executive Board met in Dallas during January, at which time plans were made for placing a copy of the new Constitution in the hands of each member. Please notify the Executive Secretary of any changes of address.

Chapter Secretaries are urged to obtain the home mailing address of each Chapter member and send a completed list to the Executive Secretary. In many cases the addresses now available are schools in which the member directs band. The home address is preferred in all instances.

The response to the Football Stunt exchange project has not been as rapid as it should be. Now that football season is over and before the spring contests get under way, please send in your marching ideas. The time is being extended until February 15 for submitting your part to the success of the project. Please follow these simple rules.

## Oklahoma Band Clinic Considered Great Success

The 24th Oklahoma Band Clinic was held on the campus of the Oklahoma A. and M. College, December 8 and 9 with Oakley Pittman and Robert Buggert as the clinicians. The clinic was one of the best Oklahoma has had.

Featured at the clinic this year was the University of Wichita Percussion Ensemble under Mr. Buggert.

Also featured was the Oklahoma A. and M. College Symphonic Band under Max A. Mitchell and the three All-State High School Bands. The 125 band directors attending also made up the Director's Band.

All-State Band chairmen this year were: Carl Barnett of Tulsa Will Rogers High School, Gayle Gerard of Watonga High School and Richard Vandewalker of Davis.

Enclosed is a picture of the All-State High School Red Band showing the kids who made up that band and Carl Barnett on the right and Oakley Pittman on the left.



# THE BRASS WORKSHOP

(Continued from page 12)

of style and phrasing. Also treatise on composer's life and career.

## Atlantic Zephyrs

This famous trombone solo was written by trombonist, the late Gardell Simons and is published by Carl Fischer, with piano or band accompaniment. Grade V on the 1943 National list, but listed as Grade IV in the 1953 list. It is not easy if played well. See my column in April, 1950, THE SCHOOL MUSICIAN for detailed suggestions on style and interpretation.

## Soul of Surf

This brilliant trombone solo (may be played on cornet) written by Clay Smith published with both piano and band accompaniment is listed as Grade III on the 1943 National list. Requires brilliant technique in triple tonguing. Range from low B $\flat$  (second line bass clef) up to high A (first space above the staff). See February, 1954, THE SCHOOL MUSICIAN (my column) for

interpretation and other pointers.

## Apollo

This tuba or baritone or trombone solo was written by Forrest Buchtel. Grade II. Includes both legato and staccato movements. See March, 1950 column of THE SCHOOL MUSICIAN for pointers on preparation.

## The Cascades

Trombone or cornet solo, written by Clay Smith. Grade IV on National list. Requires range, technique and style. Published with piano accompaniment. Read my column in the February, 1954 issue, THE SCHOOL MUSICIAN, for pointers on mastering this solo.

## Waltz Helen

Trombone solo written by "Jerry" Cimer, dean of American trombone artists and teachers. Grade III, medium easy. An interesting solo, melodically and technically. Published with piano accompaniment by Belwin, Inc. and

named for Helen of Troy. Read my column in the February, 1953 issue, THE SCHOOL MUSICIAN, for full details in mastering the style and interpretation.

## Fancy Free

Trombone, baritone or cornet solo written by Clay Smith with band or piano accompaniment. Grade II-III on 1943 National List. Very brilliant and has much program appeal.

For tuba solo list and French Horn solo list, as well as many other trombone, baritone and cornet solos, read my January, 1955 column.

## Music In Review

CATHERINE, trombone and baritone solo by Jaroslav Cimer, \$1.00, published by Kjos in 1954 as one of a series of moderately easy grade teaching numbers. A nice, melodic waltz solo with brilliant cadenzas, one technical movement and two waltz strains. Range only to high F above the staff, pleasing melody and interesting style for the young soloist. Highly recommended for contest or recital purposes.



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1953 issue,  
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Aria, *IF THOU BE NEAR* by J. S. Bach, transcribed solo for cornet, trombone or baritone by Bernard Fitzgerald, professor of band at the University of Texas. A serious composition of fine musical work with warm melodic beauty which is characteristic of Bach's compositions. Excellent for teaching style, interpretation and artistic phrasing. Key and range very easy. Should be used for contest and recital purposes. Was used for Master's Degree recital by Kenneth Whitby, tuba soloist in the School of Music, University of Michigan. He was a pupil of my friend, Glen Smith. This fine solo is published by G. Ricordi & Co., New York, N. Y. Price .60.

\* \* \*

*CONCERT WALTZ*, cornet solo with piano accompaniment, by Edwin Franko Goldman, written in November, 1949. One of the latest compositions of Dr. Goldman, Grade III-IV, not too difficult but extremely showy and brilliant. Good, full and solid, piano accompaniment, published by Theodore Pressure Co., price 75¢. Has range up to high C. Highly recommended for contest and program music.

\* \* \*

*CONCERTO FOR B $\flat$  CORNET*

*OR TRUMPET OR HORN IN F* by Leopold Mozart, published by Carl Fischer. Price .60. Contains two movements—an andante and an allegro, range up to high C. Very high grade composition, edited by Clifford Lillya, instructor of cornet at the University of Michigan School of Music. Merle Isaac is the co-editor. Grade IV, not difficult except requires considerable technic for some of the thirty-second note passages. Highly recommended for contest or recital purposes.

The End

### Band Assignments

(Continued from page 24)

years work for each instrument are also kept there.

### Awards

The record of achievement of the Edinburg Senior Band for the last six years has been very outstanding. In our Regional State Music Contest for the past six years, the band has been placed in 1st Division in marching, concert, and sight reading. The band won the "Sweep-Stakes Award" at the Tri-State Music Festival at Enid, Oklahoma in

1952. Also the "Best Appearance and Marching Award" at the Buccaneer Days Parade and Festival in Corpus Christi, Texas in 1955. The band performs outstanding concert and symphonies each year. We gave 72 public performances last year. This included concerts, parades, and ensembles for public presentation.

The End

### A Letter With A Practical Purpose

(Continued from page 10)

on them. The caster oil allows no sound of scratching or gumminess. I would like to know if any have tried it and like or dis-like it and their reasons. Also if anybody has a better idea than the above 3 lubes."

Sincerely,

(signed)

Merle I. Kelly  
Band Director  
Apopka Memorial  
High School  
Apopka, Florida

Ed. Note: It's sounds like a wonderful idea! What do our other directors think?

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Cornet . . . \$122.50 in case

nest



February, 1956

February, 1956

Please Mention THE SCHOOL MUSICIAN when answering advertisements in this magazine

49



## The Clarinet Corner...

### Expression in Music—The Tongue Illustrations of Varied Strokes

1. The short staccato—dots above notes.

Illustrations of the very short staccato are not difficult to find. The *Scherzando* of the *Debussy Rhapsodie* calls for a short, deliberate, tongue stroke; the same stroke is needed at measure 7 and at the *Plus Anime* before 11. Another good example may be found in *Weber's Concertino* in the sixteenth note section following the *Andante Thema*.

2. Less staccato—dots above notes—slurs above dots. The *Allegro de Concert* of *Sporck (Alfred)* offers such an example; see before B. Other examples may be found in *Mouquet's Solo de Concours (Stubbins Collection)*, first page, *Pierre Canzonetta (Bonade Coll.)*, the *Concertino*

By David Kaplan

Send all questions direct to David Kaplan, Instructor of Woodwind Instruments, West Texas State College, Canyon, Texas.

again, *piu lento*, and the *Rhapsodie*. This stroke is a modified staccato, that is it is a mezzo short stroke. The note is short but not as short as in No. 1, nor is there as much space between notes.

3. Still less staccato—dots above notes—tenuto marks above dots—with or without slurs above tenuto. A longer stroke with less space is needed here. See the following: *Genin's Melodie & Variation (Stubbins Coll.)*, *Andante & Scherzo of Gennaro (Stubbins Coll.)*, *Divertimento in Bb of Mozart (arr Bellison for Ricordi)*.

4. The legato tongue—tenuto above notes—slur above tenuto marks. The notes are played as long as possible

with a minimum of space between them, but there still is some space. Consult the *Introduction & Rondo of Widor (Bonade Coll.)*, second movement of the *Milband Sonatine (Elkan-Vogel)*, or the *Fantasie Orientale of D'Ollone*.

5. The heavier tongue—accents with or without dots or martellato marks. The heavy stroke is heavily marked and never too short though it is somewhat detached in *marcato* style. Study the *Hindemith Sonata*, second movement at 17(AMP), or the first movement of the *Brahms Quintet*.

6. The tenuto-horizontal line above notes.

This is a legato approach in which the notes are played as drawn out as possible. Many examples exist but see the *Pierre Canzonetta* or the *Gaubert Fantasie*.

This has been but a brief examination of the varied tongue strokes. There are many more variations of the basic tongue strokes and many more good examples to illustrate the strokes. In future columns this subject will again be studied.

### Pamphlets Received

Selmer Band Manual—Nilo Hovey.

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...or *Symphony*

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*Dist. by H & A Selmer Inc.*

This 29 page booklet is aimed at the young band student. Factors discussed are intonation, phrasing, style, dynamics, balance, terms, etc. Of particular importance, I think, are pp. 12-13 where the author discusses articulation and rehearsal markings. One does not encounter this subject in print too often so it is a pleasure to find it here. Mr. Hovey has written a useful booklet. Its study will help to make students more aware of their place in the band.

\* \* \*

*The Case For Quality in Instruments for Beginners—Don McCathren Leblanc.*

The beginner with a good instrument will tend to do better in his studies and will receive probably a better musical experience. Such items as tone or intonation will be less of a problem with a better instrument. Directors may wish to show the pamphlet to parents for revealing formation.

\* \* \*

*Choosing An Artist Clarinet—Earl Bates. Leblanc.*

The solo clarinetist of the St. Louis Symphony, Earl Bates, gives some hints and pointers on choosing a new instrument. These hints are good as are the test passages chosen from the orchestral literature.

#### New Music Reviews

*Air & Courante—Lully transcribed for clarinet and piano by David Kaplan. Jack Spratt. \$1.00. 1955.*

The music was arranged with this in mind: to provide good material on an easier level for the younger student. Both movements are in concert Cm, Moderato and 3/4. The Air is very lyric and should probably be taken slower than the courante. Ample opportunities for phrasing abound. The Courante is in eighths and offers little difficulty. All trills and mordents may be omitted if uncomfortable. The music is very expressive for the clarinet and lays well for the instrument. The Courante need not be taken too fast. I think that this number makes a very pleasant Grade 3 choice for contest but I could be prejudiced.

\* \* \*

*Scherzo—Phil Cardew. Boosey-Hawkes 90¢. 1954.*

This interesting solo, dedicated to the English clarinetist Jack Brymer, is a Vivace, 6/8 Scherzo in Cm. The staccato theme has vitality and soon changes to a more connected form in sharps. Soon the Andante arrives (five flats concert), a lyric section. The music is cast in a little ABA form. The main theme returns and the number ends

with a coda section. The full range of the clarinet is exploited and very well I think. There is a contemporary flavor to the melodic material. There are a few uncomfortable spots in fast tempo but generally the music lays well for the instrument. This fresh solo has everything for the "contest" solo and for the advanced player would be a fine experience. Grade 5.

\* \* \*

*Andante & Gavotte for clarinet solo, duet, or trio and piano—75¢.*

*Gay Minuet for clarinet and piano—60¢.*

*A Waltz Dream—for clarinet or tenor sax duet—O Strauss 85¢.*

All are Ludwig publications. The first two are originals of Floyd Harris, the third a Harris arrangement of a familiar Waltz. In this recent series issued by Ludwig we find the *Andante & Gavotte* to be a pleasant Grade 2 number, the *Gay Minuet* a bit more demanding, Grade 2 plus, and the *Waltz* in the 2-3 calibre. Easy keys are used and the range is only moderate. These numbers fill a need in the teaching repertoire, for which they were written. The editions are clear and concise.

\* \* \*

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and piano was taken from Halevy's opera, La Juive. The arrangement is a sympathetic one for clarinet; it is in concert B $\flat$  and lays well. An Allegretto 3/8 leads into a cadenza and then into a 6/8 Piu mosso. The material lies in the octave from c, third space. The edition is clear. Gr 3 plus.

The End

## I Believe In Band Parent Organizations

(Continued from page 21)

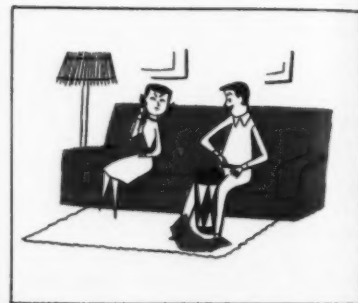
and Senior band. As a token for the graduating Seniors in the band, pins were awarded. Last year each graduating member of the band was presented with a school sweater. The School District furnished the letter. All fees for students participating in festivals are paid by the organization. One year a buffet lunch was served after our concert, the parents showing appreciation for a job well done. There are four men assigned to assist me at the football games to help with the props or the construction of same. The parents transport the students to all evening rehearsals. In November of each year a cover dish supper is held.

This affair always attracts new members. At the end of the year, the parents and students have a joint picnic. At one game the year before last, we invited the band of the opposing school to perform jointly at the half time and at the pre-game show. Both bands practiced all Saturday afternoon. After the practice the parents were host to the visiting band. To me that was one of the greatest gestures of good public relations that I have ever seen, especially during football season.

Now I know you are wondering where our organization gets the finances to do all these things. The women are the finest bakers you'll ever see. We have many bake sales. Our women also are the greatest cooks. Each year they cater to several banquets. We have an annual square dance. Everybody buys a ticket for this affair. The parents sell Christmas cards and plastic towels. Each year our financial intake becomes greater mainly because the Club assumes greater financial responsibilities. The Chariters Music Parents has a reputation for getting things done. They are a group of parents who are interested in their child's welfare—to increase opportunities. It is only through contacting the parents at the meetings do I really learn more about their child who is in our band. It affords me an opportunity to learn the attitude of the parent towards music,

the child's welfare not only in music but in other subjects as well. It has been through this constant development of mutual understanding between student, parent, and teacher that makes the Music Parents Club so important to me. The success of this organization is attributed to good officers and the willingness of the club members to work on any project they are assigned. You must tell the parents that there is a need. If you don't have direct parent assistance—enlist it—you'll be surprised what will happen. I get pleasant surprises all the time. That's why I'm a happy band director and working at Chartiers Township, where everyone feels that "there's nothing we won't do for our Band."—

The End



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HAMILTON, OHIO

February, 1956



By Floyd Zarbock

Former Drum Major for the University of Michigan Marching Band.

Have you ever noticed a performer who is consistently good? Whether this person is a track runner, a football player, or a twirler or a drum major, there is a fairly logical explanation as to why the person can be good all the time.

Since contests are just around the corner for many of you, we are going to present a few suggestions which you can use as a guide to improving your future performances. To our main categories you undoubtedly will be able to add others that will also improve your twirling or drum majoring.

#### Routine Composition

Without a doubt, the most important

Send all questions, pictures, news releases and other material direct to Floyd Zarbock, 825 James Court, Wheaton, Illinois.

single item in your twirling is the composition of your routine. Usually a school contest score sheet will list the rudiments but in addition to those the sheet will refer to your routine. Of the two items, the latter will be weighed more heavily than the former. For this reason you will want to be cognizant of your routine composition.

The sequence in which you have your movements arranged in your rou-

tine is very important. Each person's routine should be arranged in a logical sequence and although no two people will have exactly the same routine, they will follow a general pattern.

At the beginning, or say the first one-third of the routine, try to include most of the easy movements that you plan to use in the routine. You might want to begin with an easily controlled aerial or perhaps some flashy wraps or maybe a low turn-around, time-throw-toss series. The remainder of the opening portion should be tricks that are flashy and ones that you will not be likely to drop on. Naturally, this opening section should be fairly well balanced as to fingerwork, full hand movements, wraps, etc.

The middle portion of your routine should be composed of movements that are basically more difficult than the first one-third. Any toss series or fingerwork will be more difficult and may even appear to be less flashy than those included in the opening series. This is usually a good place to insert your roll movements or if you would rather, you can save them for the last portion of the routine.

The final one-third of your routine should contain your best movements. These movements will be ones that you have originated and those that are most

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difficult for you to execute. Usually your timing and mental attitude are at a peak near the end of the routine, assuming, of course, that you performed the previous two-thirds of your routines with few or no errors.

Thus we have composed a routine that proceeds from the easier movements to the more difficult movements. The routine then should be closed with a very unique movement, which might very well be one of your own origin.

During the execution of your routine, you will want to keep your speed constant. This of course is theoretically possible but actually no one can maintain exactly the same speed throughout their entire routine. Nevertheless, you should always attempt to perform your routine at one speed.

**Mental Attitude**

This category could very well be the most important one for you. On the other hand, you may be fortunate enough to possess the ability to control actions and reactions at all times. Most people, and especially performers, find that when placed under stress such as occurs at contests, their reactions will frequently be detrimental to their performance.

One of the easiest ways of overcoming this potential hazard is to make your practice conditions similar to the conditions that will exist at the contest.

You will find that music will help you in performing. Here we suggest that you not only use march music during your practice session but occasionally insert a waltz record. This procedure will not only develop your speed but it will also improve your smoothness and your over-all presentation.

When you are working on your routine, you should occasionally execute your routine in its entirety. By this we mean that you should march into position, execute your routine and march out. Oh yes, always march in step to the music and if you are unable to determine when you are out of step, have someone teach you how to differentiate between being "in" and "out" of step. There is no excuse for being "out" of step to the music.

**Practice**

Another very important phase of your preparation for performances is practice. You must keep in mind that there is no short cut for practice.

Try to practice at the same time each day. Your proficiency at this particular time will increase if you are able to practice at the same time. Perhaps you will also be able to arrange your other activities around your twirling so as

(Turn to page 59)

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By Daniel Martino, A.B.A.

## REHEARSAL BLUEPRINT

### Part II

In the January issue were discussed methods of preparing for rehearsal on the part of the conductor himself, stressing thorough knowledge of the scores to be used, the setting of a psychologically and emotionally favorable mood on the part of the conductor before leaving his office for the rehearsal hall, and other similar problems. In this second part of the discussion of rehearsal techniques a more or less concrete plan for the rehearsal itself will be discussed.

First of all, it is most essential that the members of the staff responsible for such matters have the rehearsal room in readiness, with chairs arranged according to the wishes of the conductor, stands in place, and folders prepared in advance, with all the numbers which might possibly be used during the rehearsal in the folders. The confusion resulting from haphazard passing out of music during or immediately preceding the rehearsal should be avoided under any circumstances. A rehearsal plan is usually set up some time in advance, and should not be changed at the last minute. This advance planning is not evidence of "inflexibility," but rather the contrary. An efficient and conscientious conductor will have planned the numbers to be rehearsed with a definite pattern in

Send all questions direct to Daniel L. Martino, Director Department of Bands, Drake University, Des Moines 11, Iowa.

mind, and with definite reasons for the order of the numbers to be rehearsed. Therefore, he should never attempt to make last minute changes, nor should he be expected to do so by others. No single rehearsal is an entity in itself, but rather a piece of a whole, a group of rehearsals having been planned with certain goals in mind, a sequence conceived with a definite pattern of progress to be achieved.

For lack of a more accurate description, we fall back on the old term "warm-up" for the first number to be played during the rehearsal. This is as essential as accurate tuning. Usually some type of martial music serves best as the opening number, as it will give almost at once adequate release to pent up energies and emotions of the student musicians, will serve as a means of limbering up instrument, fingers, lips and tongue. Naturally, a number of this type will not be too taxing mentally or technically, and should leave the players more relaxed and ready for more exacting work during the remainder of the rehearsal time.

Following the warm up numbers, and a brief opportunity for the players to recheck the tuning of their instruments, a drill on scales, arpeggi, and some lip drills for the brasses will further prepare the band for the rehearsal of the more taxing numbers. Chorales are unexcelled for the development of tone, improvement of intonation, balance and blend, as well as precision. This will be of invaluable assistance in rubbing off the rough edges and in the evolution of beautiful sound.

Naturally most of the rehearsal should be devoted to the works being prepared for public performance. In thinking of the word "rehearsal", it is important to consider the first two syllables, *re-bear*. It is fine to remember the importance of continuity, unbroken line, smooth phrasing, and other such goals, but not at the expense of precision and accuracy; for the continuity so much to be desired can result only after the accuracy and precision are attained. To label as a true

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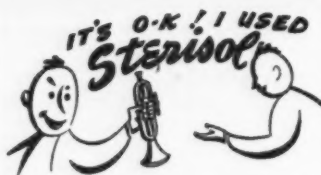
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rehearsal a playing session which consists only of playing through first one selection and then another, passing lighting over errors and difficulties, is a fallacy. This type of playing should be confined to sight reading only. To rehearse is to re-hear, to re-play, to drill, if this unpopular word may be brought into the open, until individual difficulties have been overcome and understood. Then, and then only, can the continuity and unbroken line be achieved. They are an end, but never a means. To consistently play through numbers without stopping to correct errors is a waste of time, and serves only to make a habit of mistakes, and embody them in the number being played as permanent fixtures, instead of rooting them out before they become habits so ingrained that they cannot be done away with.

After the more intensive work of the rehearsal has been completed, it is always stimulating to use the last portion of the period as a reading session. In this type of playing, the musicians are encouraged to keep going without stopping for correction, no matter what the cost. If the ink is so black and the notes so profuse that it is physically and mentally impossible for the individual to play each note, he should be encouraged to play the first and third counts of each measure, to develop at least a feel for the tempo, rhythm and mood of the number being sight read. Sight reading is a challenge to any player, a challenge to his ingenuity, his reading capabilities, and to the development of techniques on his instrument.

At the close of the rehearsal, if time permits, it is often helpful if the conductor can make a sort of summarizing statement, giving the musicians some idea of what numbers will receive special attention at the next rehearsal, mentioning briefly sections of works which went well, or which went poorly, suggesting any special need for individual practice before the next rehearsal, and of course, if possible, the praising of the work which was done on any particular number or portion of a number during the rehearsal just concluding.

If a student understands the need for detailed and meticulous drill; if he can be made to see the beauty which can result only from such striving for perfection in performance, he will not resent the time thus spent. The real musician or the student with a true love for fine music well performed will appreciate the need for rehearsing, rehearsing and re-playing, and will follow the same general type of procedure in his individual practice, thus improving his own musical stature as a performer. Any performance is the sum total of all the rehearsals spent in preparing for



it, and can be no better than those rehearsals. "Details make perfection, but perfection is no minor detail".

## Meet The Artist

(Continued from page 33)

in New York to do a network television show; to visit more disc jockies; to consult with United Artists on last minute changes in 'The Big Knife', the movie which won one of the top prizes at the Venice Film Festival, and to discuss some of his music publishing and composing affairs with Broadcast Music, Inc. In fact, he had just returned from an appointment at BMI when we visited him at his hotel room.

"I'm really excited about 'The Big Knife,'" he said. "It's the first major picture score I've done (I won't even tell you the names of the others) and working on it was a real challenge." He reached over to the desk and picked up the stop-watch. "This thing," he explained, "is as important to a movie composer as a piano and music paper.

"Movie writing is different from any other kinds of composing. You work with stop-watch in one hand, pen in the other and have to sense when silence will be more dramatic than a lot of crashing chords or wailing horns. Music should be used to supplement the picture; the person sitting in the theater shouldn't even hear it consciously. It's there mainly to build mood and underscore emotion."

Unlike many successful composer-arrangers, Frank DeVol has no particular ambition to write the great American symphony or opera—at least not for a while. "The Big Knife" is his third movie score and he'd like to do more.

"It's a disciplined and challenging craft," he said, "and there are still many fine points that I have to learn. The work for a movie is done after the actual shooting and editing are finished, and there's precious little time to do it in. I wrote and orchestrated the score for 'The Big Knife' in 13 days and recorded the sound track in seven hours.

"Oh, sure, maybe I'd like to write some 'big' works. But not until I'm over fifty and my two daughters are grown and I'm rich enough to take off somewhere for a year to see what I can do. Right now, my ambition is to get me an assignment to write a first-class musical with an unlimited budget and a lot of time. . . ."

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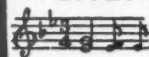
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## Let Me Answer Your Flute Questions

By Rex Elton Fair

### Take this Cadenza on the Flute

NOTE: Sorry to have missed the January issue of *THE SCHOOL MUSICIAN* with this column but circumstances were such that I simply could not produce it. You may be interested to know that since the September issue in 1937 I have been writing this column and—so I believe—it is the first one that I have missed.

On page 51 of the December issue of *THE SCHOOL MUSICIAN* will be found the last statement of this column to date. It reads: "At the time I left the University of Nebraska in 1926, flute recitals were as well attended as those of any other instrumentalist, voice included." It seems then, that the way to promote our flute in the minds of our general public—when recitals are given by artist flutists—is to adhere to the better music. Quite naturally we should not attempt a pro-

Send all questions direct to Rex Elton Fair, 957 South Corona St., Denver 9, Colorado.

gram of all concerts or sonatas. Such a performance would tire the performer or performers, and the audience as well. As a mere suggestion, we have found that for a flute recital, it is well to open the program with any one of the fine sonatas written originally for the Flute and Piano, closing with one of our beautiful concertos—or possibly only a single movement from such—and the numbers used between the sonata and the concerto—to be light, but musical enough to reach the hearts of individuals of the audience, and leave them something worth their while to carry home.

Quite naturally, good and appealing tone, true to pitch, with much time given to expression will be necessary if we are to make the desired impres-

sion on our listeners. Suggestions intended to help you attain these ends will be given you in this column in the near future.

### Music in Review

*The Cundy-Bettoney Co., Inc., Boston 36, Massachusetts.*

Here it is, Flutist friends. One of the most interesting quartets for four flutes that your columnist has ever had the privilege to examine. It is called *Grand Quartet, Op. 92*, Ernesto Kohler—the composer. Note: All students of the Flute—or over two years or so of application, have played studies or other works of Kohler. So! These following lines may be of interest to you.

The musical reputation of Ernesto Kohler (1849-1907) is known in the United States and all of Europe as the result of his compositions for flute. These number well over one hundred. The popularity of his music continues to the present time because most of his solos are interesting to both performers and audiences. They include fine melodies, artistic accompaniments, duets, trios and quartets for flute, both accompanied and unaccompanied. His studies for the purpose of developing fine technic are also very popular. Most of his compositions are of medium difficulty. About grade 4, as an average. In this edition (*Grand Quartet Op. 92*) great effort has been made by Walter E. Cochrane to correct errors and to preserve the original intentions of the composer. You, Mr. Director, will be highly pleased with this number either for the purpose of study or for program use.

### Take this Cadenza on the Flute

The above title for this column has been running since last October but this is the End. In the next issue of *THE SCHOOL MUSICIAN* we will have time and space for more "Music in Review" and we have much on hand that we are anxious to tell you about.

### Trills and More Trills

Ever since last October 1st, many flutists have written in regarding the making of trills. The following ones seem to puzzle them above most others, so here they are. *1 2 3 1 2 3*, on low C (closed G sharp flute) simply means to play low C.X for thumb, fingers number *1 2 3 4 - 1 2 3 4*. Hyphen separates the hands. Refer to 2 column chart for trill study.

Refer to trill chart top of page 60 please.

Thank you  
Rex Elton Fair

## Drum Major

(Continued from page 54)

not to deviate from your normal practice period.

In addition to having a set time to practice, you should also try to plan out your practice session. This will keep you from spending too much time on any one portion or particular twirl. Be sure that you devote most of your time to your routine as it will be the deciding factor in your performance.

While practicing on your routine, you should use music. As we mentioned before, the music will make your practice session more like a real performance and it will also help you with your speed and smoothness.

The End

## Porgy And Bess In Warsaw

An American Negro company will give twelve performances in Warsaw of the famous George Gershwin folk opera, "Porgy and Bess", it was announced in the Warsaw daily Zycie Warszawy. The company arrived in the Polish capital in January for a two-weeks stay.

## Modern Music Dates Back To The 16th Century

New evidence that modern music actually dates back to the 16th Century was presented recently before the American Musicological Society by Prof. Claude Palisca of the University of Illinois School of Music.

According to Prof. Palisca a musical treatise written in 1588 by Vincenzo Galilei contains a detailed analysis of a musical style anticipating that of Monteverdi, the early 17th Century composer who has been called "the creator of modern music."

Galilei's manuscript in the National Library of Florence, Italy, had been assumed to consist of routine musical exercises and therefore was passed over by modern scholars.

Until recently historians have held that music lagged behind painting and architecture in developing a Baroque style. Palisca's find, however, supports the theory that this style emerged in music at approximately the same time as in other arts.

The 16th Century author of the treatise, father of the famed astronomer Galileo, was renowned on his own account as a lute player, composer, and writer in musical theory. As a Fulbright Scholar in Italy, Palisca spent the better part of two years in study of his music and writings.

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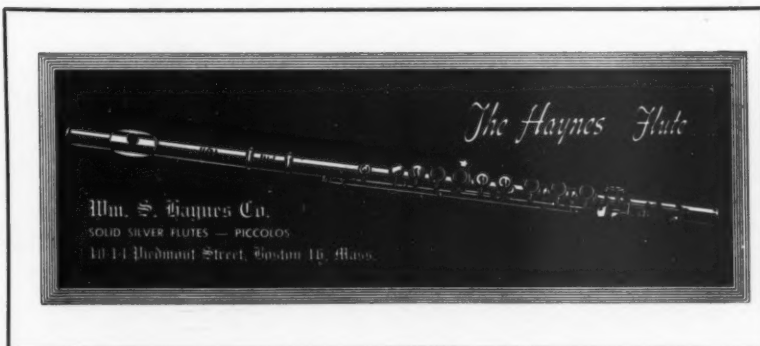
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January, 1956



## By Bob Organ

Send all questions direct to Bob Organ, Bob Organ Studios, 842 South Franklin Street, Denver 9, Colorado.

February is a good month—a constructive month. Holiday season and holiday music is behind us and we should have had several weeks to give serious thoughts to January reminders for DOUBLE REED students. In fact if you gave heed to my suggestion you are now on a good practice schedule to improve technical efficiency and musical advancement preparatory to the spring festivals.

In the January issue of THE SCHOOL MUSICIAN I also mentioned "REBO MUSIC" and the potential value to DOUBLE REED players, students and teachers. I should like to tell you more about it because it is of vital interest to reed-players and concentrates especially on DOUBLE REEDS.

Beginning January 1956, a monthly pamphlet will be released to be known as "REBO." The following notation accompanies the trade name. "Published in the interest of the DOUBLE REED student and teacher." The front page includes the editorial, which I quote . . .

"REBO—A trade name for an established business which is synonymous with DOUBLE REEDS. Through this center every phase of equipment and materials for DOUBLE REEDS will be found. The student, beginner or advanced, teacher and professional player, will find a medium devoted to minute details and needs of DOUBLE REED instruments and DOUBLE REED performers.

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ern up to date methods and service to band directors and teachers. Music for DOUBLE REEDS will include studies, solos, small ensembles and YES, a new field THE BALANCED DOUBLE REED CHOIR.

"REBO—is equipped to supply a complete DOUBLE REED service in reeds, reed supplies, reed making tools and other accessories."

A publication of this kind, devoted to the needs of one type of instrument (reed playing instruments) is a boost to both student and teacher alike. REBO will be a center where one may obtain necessities for DOUBLE REED players and DOUBLE REED teachers or any information pertaining thereto.

An excellent monthly column will be maintained in the pamphlet which is in effect YOUR column, for it reads "What do YOU want to know?" (A double reed query column). The columnist will endeavor to give thoughtful and helpful answers to questions submitted.

Many inquiries come in to me from THE SCHOOL MUSICIAN readers concerning small ensembles published for DOUBLE REED instruments. REBO MUSIC will stock school materials written especially for school bands, orchestras and small ensembles—all designed for practice and competition purposes. Listings will appear in each issue of the REBO pamphlet. Why not place your name on the mailing list of the REBO pamphlet—Just drop a line to REBO MUSIC, 842 South Franklin Street, Denver 9, Colorado, and request your name be placed on the free mailing list for REBO.

To get back to the previously mentioned subject "preparation period for contest time," let us not forget the essentials requisite to good performance—be it solo or ensemble. One must remember that music is not just something written on paper by method of notation—it is *sound*—MUSICAL SOUND. One can look at a whole note, press down the right fingers or keys to form the correct pitch and still sound unmusical. Our business as a performer is to make it *sound musically right*.

(Turn to page 66)

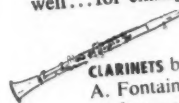
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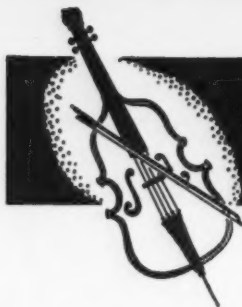
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In anticipation of needs for new material for both approaching contest-festivals and student use in general, we are devoting this month's column to solo material. Some viola studies are presented also to assist the violist in preparing for his solo venture.

#### SOLO MATERIAL

##### Music for Viola

*Student Concerto #2—Op. 13, Fr. Seitz, adapted and edited by Samuel Lifschey—Pub. Associated Music Pub. Price \$1.25.*

First position violin concerto tastefully adapted for the viola. Three movements, all in alto clef with double-stops, chords, and various bowings essential to the schooling of the young performer make this an interesting work. The piano part has been enhanced by slight changes in the harmonic structure. The viola has not been altered. Well edited with fingerings and bowings for young students. This is a welcome addition to the needs of the young viola student. *Grade II.*

\* \* \*

*Student Concerto #3, Op. 12, Fr. Seitz. Adapted and Edited by S. Lifschey. Pub. Associated Music Publishers. Price \$1.25.*

First and third position violin concerto adapted for the viola. Some passages in the piano have been altered. The original violin part has not been altered except in one four note passage leading to the 5th position; however, the original is shown in small notes. The treble and alto clef is used.

With the above concertos, the young viola student will have some of the basic concertos most violin students play. It is hoped that more of the basic (violin) repertoire will be made

available for the young viola student. *Grade III.*

##### Viola and Piano

*Sonatine—Fritz Geissler—Pub. Breitkopf—Available Associated Music Pub. Price 90¢.*

A contemporary three-movement work, which is not difficult technically nor musically—the first movement "Kleiner March" has some measures alternating between 2/4 and 3/4 time but does not exceed the 4th position. "Elegie"—second movement, has 5/4, 6/4, 4/4, and 3/4 meter and includes the third position. The third movement (not subtitled) has 3/4 and 2/4 meter; the first theme of the March helps knit the entire sonatina. *Grade III-IV.*

\* \* \*

*Thema Mit Variations—Arnold Matz. Pub. Breitkopf, Available Associated Music Publishers—Price 90¢.*

This work is an interesting, intermediate grade, contrapuntal rather than harmonic theme, with five variations and a finale. Includes the 3rd position, only thirteen measures are in treble clef. Fingerings are given in the viola part. *Grade III.*

##### Viola Studies

*Scuola Della Viola (School for Viola)—Bruto Michelini—Pub. Ricordi, Price \$1.00.*

Exercises, scales and arpeggios to be used as basis for State Conservatory examinations in Italy. Scales and arpeggios, 2 and 3 octaves, to be played with three basic bowings. Also included are

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broken thirds, thirds, sixths and octaves, chromatic scales and exercises in seconds and fourths. (The few directions in Italian should pose no problem to the student or teacher who wishes to use this practical book.) For the Intermediate Student—Grade III (and up).

\* \* \*

36 *Elementary and Progressive Etudes, Op. 20*—H. E. Kayser—Transcribed by Adam Lesinsky, Pub. Carl Fischer—\$2.00.

Intermediate Studies (12 in the first position) followed by exercises in the higher positions. The treble clef is not introduced until the 17th exercise. The Etudes are well edited with positions, fingerings, and bowings indicated. Grade III (and up).

The lack of material for the viola student has long been given as a reason for not starting students on the viola. The publishers of the above viola works are to be commended for helping the viola teacher with material and exercises for the neglected intermediate student.

#### Solos for Violin and Piano

*Begin with Pieces*—Julius Kranz—Pub. Willis Music Co. Price 75¢.

Six very easy, graded pieces for the beginner. The first three have whole notes; Piece #1 on the open strings, #2 first finger and open string. #3—three fingers are used. Piece #4 introduces half-notes; #5 quarter and dotted half-notes, #6 slurred eighth notes and the 4th finger. Grade I.

\* \* \*

*Rumba Rhythm*—Cecily Lambert—Pub. Boston Music—Price 40¢.

A delightful first position, one page solo in a familiar dance rhythm. Should be of interest to the young student. Technically Grade I.

\* \* \*

*The Cuban Spell*—Cecily Lambert—Boston Music—Price 50¢.

A Conga in the first position. Rhythmically not difficult. The piano supplies rhythmic variety. Should help motivate young students for informal public

performance. Grade I.

\* \* \*

*Picture Post Cards*—Noah Klaus—Pub. Willis Music Co. Price for #1, 2, 4, 40¢ each. #3—30¢.

1. *A Boy Scout Camp (Drill)*—A March featuring scale passages.
2. *An Alpine Village (A Waltz)*—Keys of F, B $\flat$ , and E $\flat$ . Involves chromatic passages.
3. *The Bag Pipers*—Effective use of simple double stops—Open string and stopped note.
4. *A Sleigh Ride*—Features *Jingle Bells* played pizzicato.

Four first position solos for young players. All Grade I.

The following four solos have been transcribed by Samuel Applebaum and are Published by Mills Music. Price 50¢ each.

*A Graceful Dance*—Carl P. E. Bach—A charming classical minuet in the first position. Grade II-III.

*Childish Pranks*—Op. 68 #12, Robert Schumann—Lively, short first position solo. Good for technic building. Grade II.

*General Boom-Boom*—E. Poldini—An interesting march in the first position. In the first section of the trio, there is a passage with alternating arco and left hand pizzicato. Grade II.

*Mennet*—(Concerto Grosso #5). G. F. Handel—A very nice minuet in the third position with two sections containing spiccato. Grade II-III.

Do hope these will help in your solo contest planning. Should any of you have a particular need for special material, this column will try to provide such information in a future review column. See you next month.

The End

#### How To Be A Reporter?

Would you like to have some pictures and news stories of your school band, orchestra, and chorus run in the Teen-Age Section. It's very simple. Send me a 75 to 100 word write-up and a picture or two with captions. Pack them well. Be sure to mention the name of your directors. You will get the "By-Line." Material should appear in a future issue. Send to: Judy Lee, Teen-Age Editor, THE SCHOOL MUSICIAN, 4 East Clinton St., Joliet, Ill.

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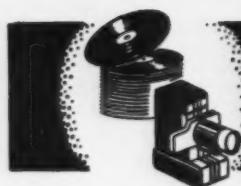
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poser's 90th Birthday. It is performed  
with perfection by a great orchestra  
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knows and understands the music of  
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**BRITTEN:** *The Young Person's Guide  
to the Orchestra, Op. 34, and Proko-  
fiev: Peter and the Wolf, Op. 67.  
Brandon de Wilde, narrator; Pro Musi-  
ca Symphony of Vienna with Hans  
Swarowsky conducting. One long play-  
ing Vox disc #PL 9280. \$4.98.*

Brandon de Wilde, the young stage  
and movie actor, narrates the text in  
this recording with a fresh, piping  
voice, giving an eager quality to it, as  
if he is both enjoying his job and the  
music. In listening to the "Guide to  
the Orchestra" and "Peter and the  
Wolf" the listener's interest follows to  
the very end. The musical quality is  
not of the very best but proves to be  
quite adequate, giving us a combined  
recording worth consideration.

\* \* \*

**R. STRUSS:** *"Till Eulenspiegel's Mer-  
ry Pranks"; R. STRUSS: "Don Juan";  
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ture to "Der Freischutz" paints a pic-  
ture of love and magic. Agatha, who  
is represented in the overture by a  
clarinet solo of appealing loveliness—  
follows a wild scene in which dark  
powers are enlarged by incantation and  
made dangerous by man's villainy; and  
Caspar, the villain, agrees to deliver  
his soul to the demon Zamiel. The  
Album Cover is an original woodcut  
for this album by John Ross suitable  
for framing.

29 Classics You Should Know. Six 12 inch discs in album. Camden long playing discs #CFL-103. \$10.98. Contents: Rosenkavalier Suite; William Tell Overture; Overture 1812; Finlandia; March Slav; Hungarian Rhapsody No. 6; The Moldau; Peer Gynt Suites Nos. 1 and 2; Hansel and Gretel; Dream Pantomime; Capriccio Italien; Night on Bare Mountain; L'Arlesienne No. 2; Sorcerer's Apprentice; Capriccio Espagnol; Mephisto Waltz; Slavonic Dances; Les Preludes; Tales of the Vienna Woods; Orpheus in Hades Overture; Salome; Dance Macabre.

This album should have wide appeal as it contains twenty-nine best-loved classical works. Truly great bargains, at two dollars per record. As you may know, the Camden records made by RCA Victor are transfers from records issued before. Eight fictitious names for the orchestras are given. The real orchestras are: Globe; Nat'l Symphony; Warwick; Philadelphia Orchestra; Star; Hollywood Bowl Orchestra; Sussex; Indianapolis; Festival; Boston Pops Orchestra; Carlyle; Czech Philharmonic; Stratford; London Philharmonic; Cromwell; Cincinnati Orchestra and Centennial; Boston Symphony. Reproduction, considering the price, is more than satisfactory; the works, as listed in the heading, are complete.

\* \* \*

JOSEF HOFMANN: Golden Jubilee Piano Concert at the Metropolitan Opera House, November 28th, 1937. One Columbia Masterworks disc in folder with book and photographs. ML 4929. \$5.95.

The only available "LP" recording of "The Giant of the Keyboard" Josef Hoffmann. To quote Mr. Harold C.

Schonberg of High Fidelity Magazine: "I would unhesitatingly say that Josef Hofmann was the greatest pianist I have ever heard . . . Nobody so made the piano sing. Nor did any pianist of our time have Hofmann's incredible control of dynamics. His pianissimo was ethereal; he had complete command at any level; and when he wound up and let go, his fortissimo had a savage quality."

\* \* \*

Spanish Choral Music. Capilla Clasica Polifonica directed by Enrique Ribo. One 12 inch Angel disc #35257 TP \$3.48 or factory sealed ANG #35257 \$4.98.

The first side is devoted to Spanish classical religious music of the 16th century and features music by Victoria, Morales, Brudieu and Vasquez. These selections are fine music, typically Spanish in fervor and spirit, and are sung in a manner that is at once authoritative and devotional. Outstanding are the Victoria "Ave Maria" and an anonymous carol "Dadme albricias, hijos de Eva". The second side contains some ten traditional songs from Catalan, Basque, Majorcan and Austrian sources. Other than folk interest, the music here enables the Choir to demonstrate its virtuosity. The Capilla Clasica Polifonica is a group of some thirty-two voices from the Department of Decorative Arts, Barcelona, Spain. An excellent recording.

\* \* \*

Mozarts "Don Giovanni" opera, complete. Chorus of the Vienna State Opera and the Vienna Philharmonic Orchestra, conducted by Josef Krips. Cesare Siepi as Don Giovanni; Fernando Corena as Leporello and Anton Dermota as Don Ottavio. Four 12 inch LP records, London FFRR High Fidelity, Album #XLLA-34, \$19.92.

"Don Giovanni" is getting a great deal of attention in connection with the 200th Mozart Jubilee celebrations, due in 1956. With four LP recordings of this opera, the London album appears best with finish and delicacy of detail. The offering has been packaged with full awareness of its significant contents. Complete Italian-English vocal score by Prof. Edward J. Dent is included along with detailed analytical material. Highly recommended.

#### Filmstrips

Stories of Music Classics. Six filmstrips. The Jim Handy Organization, 2821 East Grand Blvd., Detroit 11, Michigan. Produced in 1955. 32 to 33 frames each film. Color, \$4.75 each, \$27.00 per set of six. Recordings available for each filmstrip.

Filmstrips visualize some of the tales which inspired great composer to write

great music. Titles include: "The Sleeping Beauty", "William Tell", "A Midsummer Night's Dream", "The Swan Lake", "The Bartered Bride", "Scheherazade". Recommended for elementary grade thru Junior high school.

\* \* \*

Great Composers Series. Six filmstrips. Encyclopaedia Britannica Films 1150 Willmette Ave., Wilmette, Illinois. Produced in 1954. Fifty-one frames each filmstrip, color. \$6.00 each.

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**FOR SALE:** 60 blue and white band uniforms. Excellent condition. Best offer. Contact Mr. J. M. Bonar, Hartville High School, Hartville, Ohio.

## The Double Reed Classroom

(Continued from page 61)

I find a good practice pattern to follow daily is *not to just call this period* "our daily practice period" but to think and work with *this axiom in mind*—"our daily listening while we practice period."

With the above thought in mind we are prone to pay more attention to the quality of sound we are producing—be more careful with our technical problems—try to produce a more definite pattern in our phrasing—try to balance our playing range so that we

have uniformity of sound in all registers; from all of this we learn to evolve a clearer and more definite interpretation which, after all is said and done, is basically music.

The performer must develop within himself a certain feeling for music that he expresses as his inner-self without destroying what the composer had in mind. How can one develop this sort of interpretation without very definitely listening to himself when he practices.

Again, I would like to express my personal viewpoint in regard to choosing a number, solo or ensemble. It is wise to choose a number fitting the abilities of the student. First eliminate a possible technical inadequacy—then find a number appealing to the student—the melodic section of the piece must be within the musical scope of its performer.

For less advanced students, a judge may recognize ability which dominates lack of technical skill and thus give encouragement in his rating. However, for advanced work the judge cannot reconcile inadequate musical equipment against mere ability.

I hope that students and teachers will recognize the importance of the members of the woodwind sections entering the spring competition—solo and ensemble. So to all of you oboists and bassoonists—let's choose a number, either solo or in ensemble and get busy with it—it is stimulating.

## Early Suggestion

Solo numbers must be chosen first, so that the technical difficulties are overcome to the extent that we have freedom to work on interpretation and tone production, to give the best all-around performance possible.

Next we should be looking around for interested and competent ensemble friends. Friends that are willing to work in groups and give time to rehearsals for spring competition festival. Tonal balances cannot be accomplished overnight and frequent rehearsing of the members should bring new ideas to work on as we listen to the whole. You and each ensemble player make up the whole and are responsible for the tonal balance in the same manner as the pipes of an organ are mechanically balanced. You must be the workmen that diligently seek to perfect the whole. Good luck for your ensemble partners. So long for now. See you next month.

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